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Britt Classical Festival

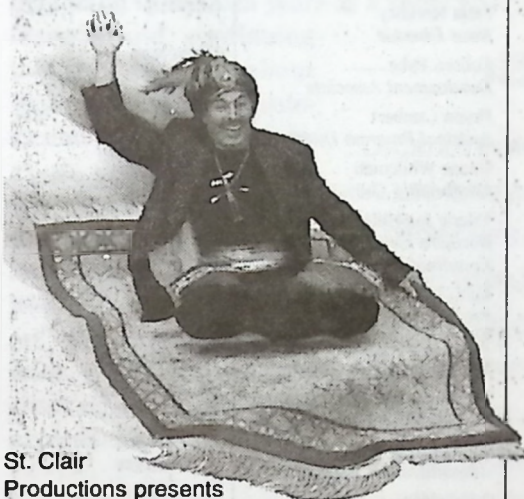
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ON THE COVER

Eric Weisinger of Weisinger's of Ashland tastes some of the prized wines produced by this distinguished Southern Oregon Winery.

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JEFFERSON MONTHLY

MAY 2004

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Wine is not only good for your heart, it's also helping the circulation of money and the growth of a Napa-like culinary-based commerce in the State of Jefferson, where many new vineyards and wineries are blossoming. In just the Rogue-Umpqua region, 21 wineries now thrive where none stood a generation ago – and they're working with regional farmers and fine food makers to create a name and taste that blends readily with the long-established orchard industry, the burgeoning organic farm business and destination tourism of the Oregon Shakespeare and Britt Festivals.

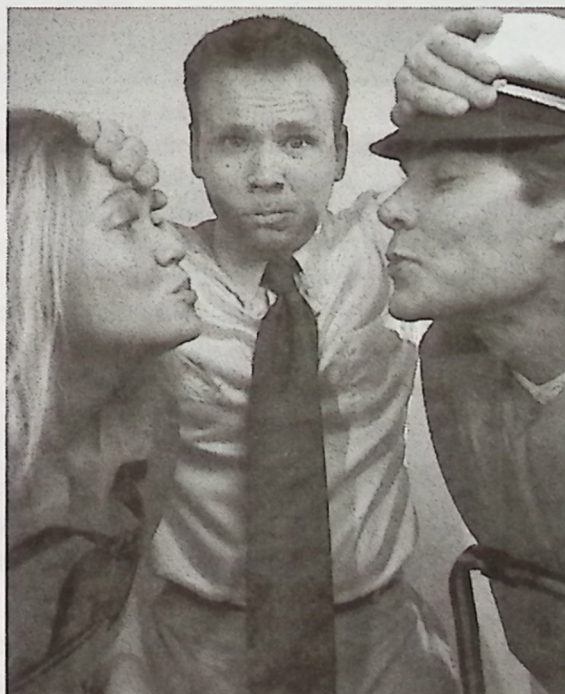
Follow veteran Rogue Valley writer John Darling through the vineyards of our region as he explores the many reasons why wine is good for our hearts, our minds, the land and the economy in the State of Jefferson.

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2004



The Royal Family (2003): left, Judith-Marie Bergan and Dee Maaske. right, Catherine Lynn Davis and Richard Howard. Photos by David Cooper.

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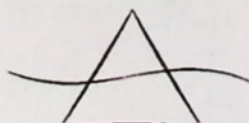
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See page 20 for e-mail directory.





TUNED IN

Ronald Kramer

Inside the BBC

Recently I was privileged to be among several American public radio executives invited by the British Broadcasting Corporation (BBC) World Service to visit BBC operations in London. I have always followed the BBC's activities, beginning in my teen years as a short wave listener and continuing through reading about that organization's history and its evolving services to Great Britain and the world. So I wasn't exactly a novice in familiarity with my host's activities. Nevertheless, it was an absolutely amazing week. What follows is a short diary of some of my experiences.

Monday

9:00 AM: The World Service is headquartered in Bush House, an enormous multi-sided complex from which all the World Service radio programs originate. Located just adjacent to the Theatre District, it's in a bustling office/retail area.

We encountered reasonably tight security entering Bush House which is hardly surprising. The BBC is perhaps Great Britain's most preeminent international symbol and would be an obvious potential terrorist target. Our principal hostess was happy to get her four Americans processed through the ID section and have our BBC identification issued, just before about 20 visiting Iraqi women journalists arrived. We encountered the Iraqi journalists in the lobby as we were exiting the ID section, and I thought it was interesting that they were visiting, something that would have been unthinkable just a year before.

The BBC broadcasts in 43 languages with transmitters deployed throughout the

world. Someone asked about the Russian language broadcasts and I was interested to learn that the BBC now broadcasts in Russia using transmitters leased from the Russian government and that these transmitters were originally built by the former Soviet Union for the purpose of jamming the BBC. The world has truly changed.

“

LOCATED IN AN OLD CASTLE CALLED CAVERSHAM, THE BBC TOOK OVER CAVERSHAM DURING WORLD WAR II. MANY HUNDREDS OF BBC STAFF WORK HERE CONSTANTLY MONITORING A WORLDWIDE ARRAY OF DOMESTIC AND SHORT WAVE RADIO, INTERNET RADIO AND INTERNET TV NEWS PROGRAMS IN 100 LANGUAGES FROM ALL OVER THE GLOBE.

hands-off attitude toward programming content as the British have done.

I asked how many production studios were located in Bush House. No one really seemed to know but the best guess was something around 70.

10:00 AM: We sat in on the weekly editorial meeting of about a dozen editors, each with responsibility for different parts of the world. They talked about emerging issues that they thought should be covered in the next week's programs and the best approaches toward those stories.

The Madrid train bombing, which had occurred several days earlier, was on everyone's mind and British news was filled with national and international reaction. The meeting opened with about a ten-minute discussion about the BBC's use of the word

“terrorist.” An editor had heard the word used in connection with the Madrid perpetrators and felt it editorially colored the BBC's coverage. Opinions varied, but ultimately it seemed that they generally agreed that use of the word “terrorist” should be avoided.

11:00 AM: We visited the World Service newsroom and met with the editor on duty. People in various areas of the newsroom were writing the newscast for programs due to go on the air shortly as well as taking in reports from around the world for delayed use. All news staff work on a central computer network so that all stories which are in preparation or are completed are available to all other BBC journalists. Once a story is completed by its writer, it's reviewed by a senior editor and then given a small green flag on the computer screen; the flag signifies that it is cleared for broadcast use.

Noon: Sat in a studio during the broadcast of the *News Hour*. Several live feeds, including one from Madrid, came in while they were on the air. Spanish reaction to the bombing was intense and the coverage was more extensive than had been anticipated. The program's producer dropped a segment from the latter half of the program in order to make up time and listeners couldn't have known that the program had been modified from its original rundown.

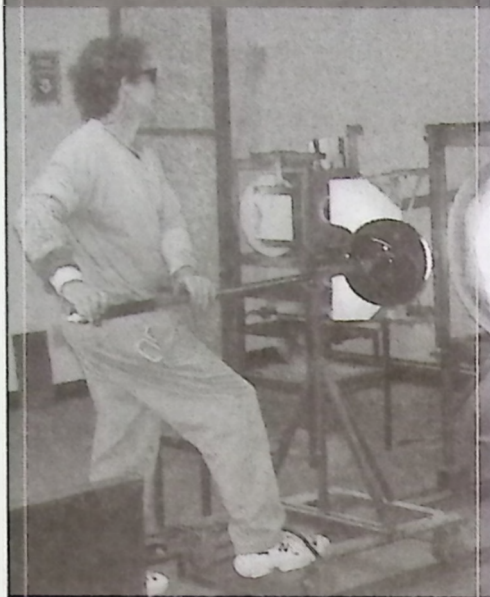
2:00 PM: Following every program, the news and production crew meet to discuss the broadcast and we sat in on a 20-minute long *News Hour* review in which the staff discussed the various correspondent reports and an in-studio interview. People were generally satisfied with the program and thought the changes made in the program while it was on the air went well. When they finished reviewing the broadcast, they wanted to know our views of American citizens' feelings about certain aspects of the war in Iraq and who we thought might win the November presidential election.

Tuesday

9:00 AM: We went to the daily core editorial meeting; it was similar to the weekly meeting of the day before except that it was focused on designing the stories to be covered in today's news programs. The locations of various

CONTINUED ON PAGE 30

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Pepper Trail

Welcome to the Anthropocene

It hasn't exactly been front-page news, but I thought you'd like to know that the planet has entered a new geological epoch.

Epochs aren't supposed to change before our eyes. Geologists define them as great stretches of time during which generally similar conditions prevail on Earth. Then there is a dramatic change and a new epoch begins. Until about 10,000 years ago, we were in the Pleistocene Epoch, the age of great mammals like woolly mammoths and saber-toothed tigers. During the Pleistocene, humans spread out of Africa to colonize most of the Earth's great land masses, including North and South America. We were beginning to significantly alter the environment in places like Australia, where human use of fire contributed to a wave of extinction among the giant native marsupials. But generally *Homo sapiens* was just one big, aggressive mammal among many. The total human population on the planet at the end of the Pleistocene is thought to have been only about 5 million.

The end of the last Ice Age marks the beginning of the Holocene, the epoch of humanity's rise. Between 10,000–11,000 years ago, scattered human populations began to abandon their age-old patterns of hunting and gathering. A new way of life, based on farming and year-round settlements, appeared. After that, revolutionary innovations appeared faster and faster: the invention of pottery, and the domestication of livestock, and the creation of metal tools, and the development of writing. With all of these technological advances, the human population expanded rapidly. By the time

of Jesus, it's estimated that there were around 300 million people on Earth. That may sound like a lot, but it is only 5% of today's total of 6 billion.

Standard geology textbooks will tell you that we're still in the Holocene today. However, there is a growing consensus among geologists, atmospheric scientists, and ecologists that recent changes in the planet are so profound that we must recognize the transition to a new epoch, the *Anthropocene*. As the name implies, this is the epoch of humanity's domi-

nation over the biosphere. I am afraid that it promises to be a very exciting time.

Paul Crutzen, who won the Nobel Prize for his studies of the ozone layer, is a leading proponent of the Anthropocene idea. He dates the beginning of the new epoch from the time when human activities started to alter the global atmosphere. This happened in the late 18th century, when worldwide concentrations of carbon dioxide and methane began to rise, as demonstrated by studies of air bubbles trapped deep in polar ice. It was the beginning of the industrial revolution, and it was also the era when the problems of unending population increase were first recognized. In 1798, Thomas Malthus published his *Essay on the Principle of Population* in which he noted that plants and animals are capable of producing far more offspring than available resources could support. Malthus concluded that the poverty and hunger he saw all around him were predictable outcomes of uncontrolled human population growth. By then, world population had grown to about 800 million.

In the two centuries since the beginning of the Anthropocene, humanity's

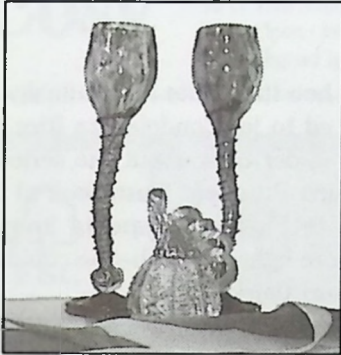
numbers, and our impacts on the atmosphere, land, and water of planet Earth have increased exponentially. Listing these impacts can be a wearying and ultimately numbing exercise. A few examples will suffice. Over one-half of all accessible freshwater is now being used by mankind. Between 25 and 35% of the ocean's entire primary production is being removed by fisheries. Energy use increased 16-fold during the twentieth century. Carbon dioxide concentrations in the atmosphere have increased by 30% and methane levels by over 100% and are now at their highest levels in at least 400,000 years. Global temperatures are expected to rise by 2.5-10° Fahrenheit during this century. Current global extinction rates are 1000 to 10,000 times higher than their background rate. Human population has grown tenfold in the past 300 years and will reach 10 billion by the end of the century – that is, if no catastrophe occurs.

So, will the Anthropocene be an epoch of catastrophe? While political leaders resolutely ignore this question, it is the subject of urgent debate among scientists. Not surprisingly perhaps, those with an engineering orientation tend to be optimistic that we will be able to avert global environmental collapse, while those with an ecological bent tend to be pessimistic. On the one side, the futurist Stewart Brand has declared "We are as gods, so we might as well get good at it." To this, the ecologist Norman Myers, discussing the global extinction crisis, provides a sardonic rejoinder: "We failed at playing Noah; now we think we can play God?"

It seems to me that to be an optimist in the Anthropocene requires one of two beliefs: a) the biosphere is infinitely resilient, and our ever-increasing emissions and appropriation of resources cannot seriously damage it, or b) humanity will find the wisdom, self-restraint, and technical means required to maintain the biosphere in a sustainable equilibrium.

The first possibility is contradicted by everything we know about closed systems – which the Earth, spinning in the void of lifeless space, certainly is. Any closed system, no matter how large and well-buffered, can be pushed beyond its limits, resulting in the collapse of existing systems and the establishment of a new equilibrium. This has happened several times in the history of the Earth, in each case associated with a mass extinction event and the replacement

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of the dominant forms of life. The only optimism here is the optimism of Franz Kafka, who wrote "There is infinite hope – but not for us."

So, those who would be optimists are really left only with the second possibility: that humanity will succeed in controlling our population growth and environmentally-altering activities and attain sustainable management of the biosphere before it is too late. History teaches that human beings and human societies rarely accept limitations and endure sacrifices until there is no other choice. During the next century or two, we will discover which will break down first: the earth's life-support system or human denial.

Welcome to the Anthropocene. IM

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website www.concept-labs.com/pepper

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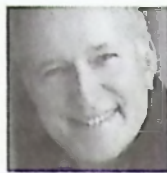
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JEFFERSON PERSPECTIVE

Les AuCoin

Blinded to Al Qaeda by Dreams of Empire

When the White House finally decided to let Condoleezza Rice testify under oath about the seriousness with which President Bush took al Qaeda prior to 9/11, it was hard to know how much more light—or trash—she could throw on Richard Clarke, Bush's former counter terrorism director and national security critic, whom she has been trying to discredit for weeks in the media.

Clarke is now the second former high-ranking Bush official to rebuke the president for early inaction on the threat of terrorism. The first was Paul O'Neill, Bush's first treasury secretary, a Republican, who was a permanent member of the president's National Security Council.

Clarke's new book has created a political thunderclap by describing Bush as being unnaturally obsessed with Sadaam Hussein in the months before 9/11—when he, Clarke, told the White House the U.S. was facing increasing danger from al Qaeda.

Clarke, the author of *Against All Enemies*, served under presidents Ronald Reagan, George Bush the First, Bill Clinton, and George W.. He is, in other words, a man with a long non-partisan career in national security.

The danger Clarke's charge poses for Bush is the portrait he draws of an Iraq-fixated president failing to act on Clarke's national defense warnings almost a year before 9/11.

For Bush, the self-styled "war president" running on the theme of "Steady Leadership in Troubled Times," this portrayal is, in political-speak, rather seriously "off message."

Which explains the attacks on Clarke. But Clarke, unshaken, steadfastly says Bush ignored his warnings about al Qaeda. Further, he says the war against Iraq not only distracted us from the real war on al Qaeda, it fed into Osama Bin Laden's prop-

aganda—that the United States would invade and occupy an oil-rich Arab country—and thus it served as the rallying cry for new terrorist recruits.

Some Bush loyalists on Capitol Hill have ominously threatened to declassify some of Clarke's previous testimony to Congress in the belief it would help Bush.

Fine by me, Clarke replied. While you're at it,

he said, declassify the memo I wrote to the Mr. Bush about the al Qaeda threat even before the president took the oath of office.

There are several fascinating things about these events.

First, there was the strange meeting between Clarke and the president in the White House situation room on the evening after 9/11. With overwhelming evidence that Al Qaeda had committed the attack, Bush ordered his counter terrorism chief—in what Clarke calls an intimidating way—to search for any shred of evidence of Sadaam Hussein's involvement. Anything at all.

The White House denied for days that such a meeting ever took place. Then, Condoleezza Rice admitted that the meeting took place after all.

So why had the White House insisted that Richard Clarke was lying?

Increasingly, the picture that emerges is that the neo-conservatives in the White House came to office spoiling for a war against Iraq—unbeknownst to the American

public.

The White House's other problem, Paul O'Neill, the straight-shooting former Treasury Secretary, flatly states that military action against Iraq was "Topic A" at the very first meeting of the president's National Security Council.

"From the very beginning, there was a conviction that Saddam Hussein...needed to go," O'Neill told Leslie Stahl of CBS News. "The president was saying 'Go find me a way to do this.'"

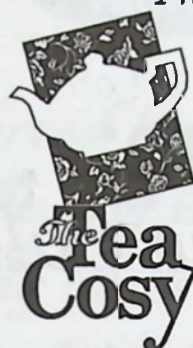
In the book, *The Price of Loyalty*, O'Neill says that he was surprised that in Bush's first National Security meeting such questions as "Why Saddam?" and, "Why now?" were never asked. This was long before the development of the empty argument about Weapons of mass destruction.

What O'Neill may not have realized is that years before Mr. Bush entered the White House, Dick Cheney's colleagues Richard Perle and Paul Wolfowitz—men who became members of Bush's neoconservative brain trust—had written extensively in support of the U.S. occupying Iraq to gain a imperial foothold for the U.S. in the Middle East. Indeed, they and others were the principal architects of the doctrine of preemptive war to do so.

Thus, it is not entirely surprising that Richard Clarke found Mr. Bush more fixated on Sadaam Hussein than on al Qaeda prior to 9/11.

Among the president and his team, al Qaeda's gathering storm seems to have been missed amid glittering dreams of empire. ■

Former nine-term Congressman Les AuCoin served on the House Defense Appropriations Committee. He is now a professor and writer in Ashland, Oregon.



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ine is not only good for your heart, it's also helping the circulation of money and the growth of a Napa-like culinary-based commerce in the State of Jefferson, where many new vineyards and wineries are blossoming.

In just the Rogue-Umpqua region, 21 wineries now thrive where none stood a generation ago—and they're working with regional farmers and fine food makers to create a name and taste that blends readily with the long-established orchard industry, the burgeoning organic farm business and destination tourism of the Oregon Shakespeare and Britt Festivals.

“It's called culinary tourism—a big trend now,” said Anne Root of EdenVale Orchards in Phoenix, Ore., “We're showcasing and cross-marketing all the new wines with regional food, fresh and grown right here, such as pears, berries, beef, lamb, crab, plus chocolate from Lillie Belle Chocolates and dairy products from Rogue Creamery in Central Point.”

*Here with a loaf of bread beneath the bough
A flask of wine, a book of verse and thou
Beside me singing in the wilderness
And wilderness is paradise enow.*

— THE RUBAIYAT OF OMAR KHAYYAM



LEFT: Eric Weisinger, using a "wine thief," samples the many barrels of wine produced by Weisinger's of Ashland each season; CENTER: Anne Root of EdenVale Orchards pours in the tasting room located at the Voorhies Mansion in Phoenix, Oregon. RIGHT: Steve and Janie Oliver, very satisfied tourists from San Diego!

PHOTOS: JOHN DARLING

It's working. Despite the slack economy, locals and tourists alike are tuning into local bounty—made good by the soils and climate of Central Jeffersonia (that's the Rogue Valley), which offer "wonderful south-facing slopes," the most optimal year-round warmth of anywhere in Oregon and just the right amount of rainfall.

These closely mimic the Burgundy region of France and offer the choice amount of heat and precipitation for slow ripening of grapes, said Eric Weisinger, owner of Weisinger's Vineyard and Winery of Ashland.

Oregon Gets on the Map

Oregon got on the wine map in the eighties when a pinot from the Willamette Valley—not exactly the warm, sunny grape-growing region you normally think of — shocked the world by winning a blind best-of-show taste test in Paris. For many years, Willamette pinot was the darling of the state and the focus of the Oregon Wine Board's promotional efforts.

No longer. There's been a "change in consciousness," said Weisinger, and the Rogue-Umpqua-Applegate-Illinois Valleys have come to be recognized as having good soils and a broad climatic

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LOCAL ECONOMY.
WE CAN DRINK IT
BECAUSE IT'S
COME OF AGE.

range, coupled with big tourist draws that spell stable and growing revenues for the region.

The Rogue-Umpqua fills a gap in mid-range of wine climatology, offering temperatures you don't find in the Willamette or the famed Napa Valleys. There are four wine climates—hot, warm, intermediate and cool. Napa is on the upper end of warm. California's south Central Valley is hot. Willamette is cool. Southern Oregon's spans from the upper end of cool across intermediate to the lower end of warm.

It also has the benefit of low risk of hail and thunderstorms but does play touch-and-go with frost during the budding season—something that plagued the fruit growers of earlier generations.

What this means is that Southern Oregon is good for the highly popular merlot and cabernet sauvignon and has a growing season long enough to ripen them into the full-bodied types, said Southern Oregon University geology Prof. Greg Jones.

While still in its adolescence as a wine region, the Rogue-Umpqua offers a "wonderful future" for the less appreciated varieties, he added, such as syrah (a long suit of Del Rio Winery in Gold Hill), viognier (a French white) and tempranillo (a Spanish red that favors the slightly cooler Umpqua).

Another Napa?

Will the Rogue-Umpqua become another Napa-Sonoma in another generation? Winemakers roll their eyes, some hopefully, some fearfully when asked this question.

"Well, it's exploding, let's put it that way," said Renee Dobbs, general manager of Paschal Winery in Talent. "We're getting more and more wineries, we're getting to be known as a wine destination and the product is getting more and more buzz in our state and in national magazines, from the Wine Spectator on down. But, frankly, I hope we don't become another Napa, with that kind of high-end commercialism and expense. A lot of people can't afford to go there now. What people call us is the Napa of 25 years ago."

While Southern Oregon is "poised to launch," said Weisinger, "I don't expect it will ever turn into a Napa. They're corporate-owned. You never see the owner. We're family owned. We'll always be here to greet you. There's a French saying: there's no substitute for foot-prints in the vineyard. That means real people with a stake in everything, doing the real work. That's how we are and how we're going to stay."

Upscale Napa-Sonoma wineries no longer blush at charging for tasting and the practice is creeping into Southern Oregon, with some charging 50 cents a taste, though some charge a flat fee for five tastes with that amount creditable to purchases.

One big factor moving the Rogue-Umpqua into wine mecca status is cheap agricultural land—about \$4,000 to \$10,000 an acre, compared with about four times that for Napa.

"A lot of growers see affordability here," said Jones, "and they're moving on it because they know it's going to be double that in five or ten years."

Another plus—sometimes seen as a minus—is that the Rogue-Umpqua is "in a hole" half-way between Portland and San Francisco and not near any big population center, he added. For locals, well, that's why we're here and that's the big appeal of the whole state of Jefferson, that lovably low-stress area from Roseburg to Redding.

A Broad-based Charm

"I was shocked," said San Diego tourist Janie Oliver after tasting and buying several bottles at Weisinger's. "I didn't know this area had anything to do with wine till friends here gave us a bottle and told us to hit the wineries on the way home. This is absolutely delicious, less expensive and it's going to be strong competition for Napa."

Her husband Steve chipped in, "It's just beautiful here—and

the people are just so much nicer here. You're going to be seeing a lot more of us."

As the couple walked to their van, Weisinger shrugged. "That's a typical testimonial. People are really taken with the beauty, the pace and the friendliness of the area—things we take for normal. And the wine—they just can't believe Napa quality wines can be made out here in the seeming middle of nowhere. But it's happening and it's really exciting to be in on the beginning of something like this."

Which brings up the locals. Do they understand what's here? It matters, because, with Southern Oregon so far from big markets, locals have to form the consumer base. Besides, it's ours—our new basic agricultural product (replacing pears), our new economic mainstay, our new strong draw for tourism. Plus, it's yummy. We don't have to drink our own wine to be supportive of our local economy, we can drink it because it's come of age.

"The Rogue Valley wine drinker is still a little bit behind,"

said Root, as she ran a wine tasting for staff from EdenVale's first crush of three years ago. "But it's come a long way. People here are a lot more enthusiastic than a few years ago. The quality is a lot better, there are more wineries and we all share our challenges and help each other."

One of the big obstacles is the pall cast over alcohol by awareness of the dangers of drunk driving and addictions in general. "A lot of people think alcohol, ugh, negative, drinking problem, not good for you," said Root, "but we're trying hard to educate people in the Old World view that wine is more a food than a drink. It's a complement of

foods during a meal, not some jug of Thunderbird to take behind the barn and get blasted."

This is called "pairing." It means paying attention to your palate—that rich complex of tongue, nose and some ineffable body-mind response that tells you which wine loves which food and how that brings you happiness and a feeling of well-being that goes way beyond the basic demands of nutrition.

Education on pairing has become the centerpiece of Del Rio Winery's "Southern Oregon World of Wine" festival in September, attended by over 400 people, who, said Jones, are learning fast.

Some favorite pairings, according to Jones's palate, (half the fun is finding your own), are salmon with pinot noir, spicy Latin dishes or spicy sausage with tempranillo, syrah with lamb or pork, pinot gris with pasta and a full-bodied merlot with the bigger meats — beef, pork, lamb or salami. Another huge dimension—wines are outrageous with the endless varieties of cheeses and chocolates.

The education of the Southern Oregon palate has proceeded along the traditional route, starting in the 1970s with Blue Nun and Black Tower brands (let's not even mention Boone's Farm), through the white zinfandels, broadening out into other whites, then edging into soft reds like merlot and now into the deeper,



Winemaker Mike McCauley and Anne Root of EdenVale offer a tasting.

IN THE RAPIDLY
DEVELOPING ROGUE
VALLEY, SAID ROOT,
VINEYARD PLANTING
HAS SAVED IMMENSE
ACREAGES OF LAND
LAID BARE BY THE
CUTTING DOWN OF
ORCHARDS

more robust, complex reds, like syrah, tempranillo and their blends.

"People joke about white zin, but we own a lot of thanks to it because that's how a lot of people got their introduction to wine," said Weisinger. As an index to the growth of wine awareness here, he added, winemakers, in recent memory, used to have trouble getting their wares placed in local restaurants—a problem they no longer encounter.

The biggest boost for wine came with a Sixty Minutes report in the early 1990s on the "French Paradox,"—why don't the French, who eats tons of meats and cheeses have anywhere near the heart disease of Americans, who are always trying to cut back on fatty foods? Reason: wine, especially red wine, contains a dozen naturally occurring chemicals that ream fat and bad cholesterol from arteries and keep blood platelets slippery, so they don't clump up and cause that fatal blockage, Weisinger said.

In short, it's hard not to call wine a health food. Or, as Benjamin Franklin, a notorious fancier of wine, women and song during his years as ambassador to France, might have said, a heart made happy by wine just is not thinking about heart attacks.

Some winemakers like Ashland Vineyards are working to overcome an issue of organic diet adherents, the presence of sulfites and other chemicals needed to grow grapes in large quantities—and the untrue stereotype that organic wines don't taste good. Owner Phil Kodak eschews "whacking" wine with fining agents, instead introducing a "humongous infusion" of ladybugs each year, with armies of praying mantises to gobble up what harmful bugs are left.

Through SOWA (Southern Oregon Wine Assn.), the area's wineries promote their output in national magazines, the Jefferson Public Radio Wine Tasting every December for the last 23 years, wine booths at Medford's "Art in Bloom" fest on Mother's Day and toney events like a recent fund-raiser at Ashland's Scienceworks Museum.

The Oregon Wine and Farm Tour promotes cross-marketing with a self-guided odyssey through 15 member businesses, including fruit producers, SOS (Southern Oregon Sales) fruit packing plant in Medford, the Historic Hillcrest Orchard, now including Roxy Ann Winery in Medford, Gary West Meats in Jacksonville, Rogue Valley Creamery in Central Point (award-winning bleu and gorgonzola), Weisinger's, Paschal, Del Rio, Foris Vineyards Winery in Cave Junction, Valley View Winery in the Applegate, the Historic Hanley Farm near Jacksonville, Pioneer Orchards, Rising Sun Farms and Seven Oaks Farm. (www.oregonwineandfarmtour.com)

The region has cores of vineyards—enough that they're supplying a good share of grapes to Willamette Valley wineries, so the bigger need now is for more wineries to bottle the precious fluid, said Root. Her 27-acre Eden Valley (with Rogue Valley Wine Center offering tastings of many wineries) provides just such a service, called "custom crush."

That means you can choose, grow and tend your own grapes and they'll crush, bottle, label and age them for you. When your wine is done — talk about entry-level free enterprise — you can market it on the internet or take it around to local restaurants and shops.

A good index of the growing health of area wineries is the number of people traipsing through the tasting room and, Weisinger said, it's up to 8,000 a year now—that's up 10 percent from the year before and 10 percent from the year before that.

That's only 2 percent of Ashland's 400,000 annual visitors but it's growing, because area restaurants are stocking and "pushing" more local wines and suggesting wine tours, thus keeping visitors here longer and leaving more dollars here to replace those that used to be supplied by logging and farming.

Wine has a way of making good things happen, often without getting credit (let's not even speculate on the romances it has facilitated). Now we can add agriculture to that list. In the rapidly developing Rogue Valley, said Root, vineyard planting has saved immense acreages of land laid bare by the cutting down of orchards (such decline resulting from the fruit boom fruit in cheap-labor China and other third world countries).

"The preservation of agricultural land from switching to vineyards is significant here," she said. "A lot of the growers are high-tech urban folk who fled the cities and wanted to go back to the land and grow something.

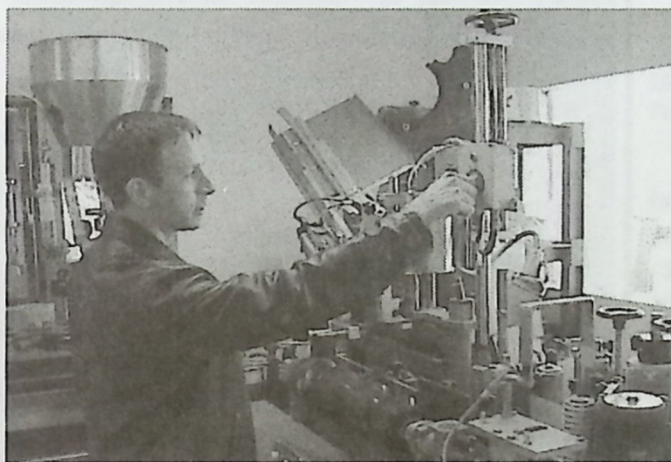
"Vineyards are part of the growing awareness of the need to preserve farmland and to get local

farmers money so they can survive and bring us fresh, real food, so we can stop depending on the big chain markets who are all about being price-conscious, which means they get all their food from China and Argentina, where nobody has to play by our rules about good pay, benefits, working conditions and our bans on all kinds of dangerous pesticides."

With the burgeoning regional wine industry, the cutting down of the beloved orchards, mostly pear trees that have stood for over a century, has stabilized, not only completing the successful shift to a new kind of agriculture, but preserving untold amounts of green open space. "Without the vineyards," Root said, "you'd be looking at nothing but development where the farms and orchards were."

A viticulture program for Southern Oregon University is an obvious next step, oft mentioned by area winemakers as a key to growing a strong wine element in the area economy. "Not likely, at least in the near term," said Jones. Reason: state budget problems—but, let's overlook the irony that the state's revenues are dependent on the health and taxability of the economy.

In the meantime, Jones works apace to further the science of local wine-growing, using a suite of reference vineyards to develop a database on temperatures, soils, ph-levels (in grapes) and annual cycles of budding, flowering and ripening, so growers can do what they do better.



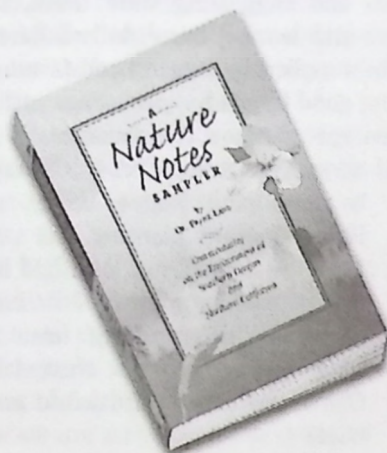
Eric Weisinger in the lab at Weisinger's of Ashland.

PHOTO: JOHN DARLING

CONTINUED ON PAGE 17

A Nature Notes

S A M P L E R



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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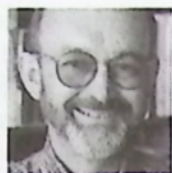
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NATURE NOTES

Frank Lang

Pilot Rock

Pilot Rock has stood as a beacon for travelers crossing the Siskiyou Summit since Native Americans first reached southern Oregon. Hudson's Bay Company explorer Peter Skene Ogden and his crew probably noticed the Rock on their trip over the Siskiyou in February 1827. Today, travelers on Interstate 5 know they are approaching the pass when they see the 5,910 foot promontory silhouetted on the sky east of the highway.

Pilot Rock is the neck or plug of an ancient volcano formed during the Oligocene some 37 to 25 million years ago. In the millennia since its formation, the volcano has eroded away leaving the harder lava of its core. Post-like columnar joints formed as the lava cooled. To the south of the rock, volcanic breccia, remains of cinder beds that accumulated around the volcanic vent form spires or hoodoos, as they are sometimes called.

There are wonderful wildflower sights to see in the vicinity of the Rock starting in the spring and continuing through July, and there are spectacular views of Mount Shasta and the surrounding mountains any time of year. The Rock can be reached via the Bureau of Land Management's Pilot Rock Road just south of summit of old US 99. Stay on the Pilot Rock Road and don't turn left, even if the road seems better. Stay on the main road and park at the graveled area where the Pacific Crest national scenic trail crosses the road at the divide between the Rogue and Klamath Rivers. The road south is blocked to motorized traffic but is open to other means of transportation.

Be careful if you try the non-technical

scramble to the summit. The Rock is a killer that attracts climbers who sometimes slip and fall. The Rock has lured at least one plane into its south face. I am told the view is worth the climb.

A gentle hike east of the Rock along the Pacific Crest Trail will bring you to some beautiful and natural rock gardens as you pass in and out of conifer forests.



Pilot Rock

PHOTO: JOHN DARLING

In the deep shade of the firs, look for pinkish Coralroot and pure white Phantom Orchids. We now call them mycotrophs - plants without chlorophyll that use fungi to steal energy from nearby green plants. We used to call them saprophytes - plants that do not undergo photosynthesis but use fungi to break down

dead and decaying organic matter in the soil for energy, but that is now way *passé*.

When the wild buckwheats are in full bloom, they color rocky open areas cream and yellow depending on the species. One meadow is blue with *Fraseria*, a member of the gentian family. Old-man-in-the-ground, with its huge underground tuber forms dark green tangled masses in the middle of rocky areas. Occasional flashes of red Indian Paintbrush and scarlet *Gilia* may be visible.

Scarlet *Gilia*, sometimes called desert trumpet, is frequented by hummingbirds. How many of you have rested in mountain meadows only to be startled out of your reverie by what at first sounded like the world's largest bumblebee? It was of course a hummingbird attracted to whatever article of bright red clothing you might have been wearing, but surely not your scent.

At the parking lot, walk south along the closed road to

CONTINUED ON PAGE 15

Grisman!

By Maria Kelly

SOU and JPR's One World Concert Series closes this season with the David Grisman Quintet at the Craterian Ginger Rogers Theater in Medford on Thursday May 6. Considered the leading force in the establishment of instrumental acoustic string music, the David Grisman Quintet (DGQ) has evolved since 1975 into the most celebrated group in acoustic music today. For nearly forty years, mandolinist/composer David Grisman has been performing what he has dubbed "dawg" music - including swing, bluegrass, latin, jazz and gypsy. Well known for his seminal work with Jerry Garcia and Peter Rowan of Old and In the Way, Grisman has performed with many artists - including Bela Fleck, the Grateful Dead, Earl Scruggs, Stephane Grappelli, Emmy Lou Harris and Bonnie Raitt. Despite the strength and critical acclaim of their individual projects, the greatest success they have achieved is collectively through the vehicle of DGQ. Their elite musicianship assures that this concert is sure to be a grand finale to our 2003-2004 season.

For more than 40 years, mandolinist/composer David Grisman has been busy creating "dawg" music, a blend of many stylistic influences (including swing, bluegrass, latin, jazz and gypsy) so unique and so unusual that he gave it its own name. In doing so, Grisman has inspired a whole new genre of acoustic string instrumental music with style and virtuosity while creating a unique niche for himself in the world of contemporary music.

Praised for his mastery of the instrument as well as his talents as a composer, bandleader, teacher and record producer by the New York Times, Grisman's role as an acoustic innovator continues to grow. After recording for several major and independent labels, Grisman founded his own company, Acoustic Disc, which he runs from his studio in northern California. After launching the



David Grisman will perform on Thursday May 6th at 8 p.m. at the Craterian Ginger Rogers Theater in Medford.

label in 1990, David entered the most prolific period of his distinguished career, producing over 50 critically acclaimed, high quality recordings of acoustic music (five of which have been nominated for Grammy Awards).

Grisman discovered the mandolin as a teenager growing up in New Jersey, where he met and became a disciple of mandolinist/folklorist Ralph Rinzler. Despite a warning from his piano teacher that it wasn't a "real" instrument, Grisman learned to play the mandolin in the style of Bill Monroe, the father of bluegrass music. It's our good

fortune that he was not deterred by his teacher's criticism! Grisman took the mandolin with him to Greenwich Village where he studied English at New York University and became immersed in the proliferating folk music scene of the early 1960s.

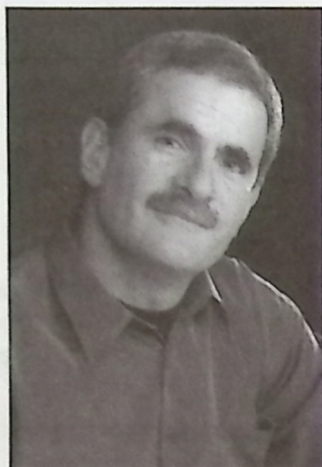
In 1963 Grisman made his first recordings as an artist (the Even Dozen Jug Band - Elektra) and producer (Red Allen, Frank Wakefield and the Kentuckians - Folkways). In 1966, Red Allen offered Grisman his first job with an authentic bluegrass band, the Kentuckians. While studying the music of his bluegrass mandolin heroes like Bill Monroe, Jesse McReynolds and Frank Wakefield, Grisman began composing original tunes and playing with other urban bluegrass contemporaries like Peter Rowan and Jerry Garcia, with whom he would later form Old & in the Way.

Grisman's interests spread to jazz in 1967, while playing in the folk-rock ensemble, Earth Opera. A failed attempt at learning to play the alto saxophone turned him into a student of jazz musicianship and theory. In the meantime, his burgeoning career as a session musician gave him experience playing other types of music and opportunities to stretch the boundaries of the mandolin. Today his discography includes recordings with Bela Fleck, the Grateful Dead, Stephane Grappelli, Emmylou

CONTINUED ON PAGE 15

The Jefferson Exchange

with Jeff Golden



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www.jeffexchange.org



INSIDE THE BOX

Scott Dewing

Globalization: A Passage to India

He says his name is Max, but I'm skeptical. His English is heavily accented and all smooshed together as though the words coming out of his mouth and through the receiver to travel across an ocean of fiber-optics in mere milliseconds are being run through a blender set on puree. He says his name is Max but I'm thinking, *Yeah, my gluteus maximus your name is Max!*

I explain my problem—again—that the battery on my laptop isn't holding its charge, that it runs out of juice before I can even gulp down a Venti-size latte at Starbucks where I often go to stare at my laptop screen in a ritualistic trance that could very easily be confused with spacing out but is really just my secret way of writing.

"Max" is perhaps more confused than amused by this and says something like, "Havibenuattempto drindebattareresharshering foolyto fool capassatea?" I think he just asked me a question, or maybe he just called me a fool. I'm not sure, but it's a Saturday morning and I'm on my third cup of coffee and feeling bit cocky. *Alright, Max, Mad Max, Maximilian, Maxi Pad, whatever your name is, I can do this.*

I explain my problem again, this time leaving out all the fluff and getting right down to the nitty-gritty: "My lap-top bat-tee is dead," I say, enunciating each word fully and slowly as though that would make a difference. It doesn't and Max continues his mangled monologue:

"Sir, dis maybenotbe beingdecase aseym say-ingah befordis..."

I'm not even hearing the rest of what he says. Max and I are getting nowhere fast. Maybe it's just the caffeine, but I'm feeling

jittery and hostile with bad words beginning to run down from my brain to beat on the door of my mouth. My laptop is still under warranty, but hanging up and just buying a new damn battery is beginning to seem like a pretty good option.

Suddenly, I have a vision of Max: He's squeezed into a 3'x3' stall in a cube farm comprised of a thousand other Indian workers holed up somewhere deep in the bowels of a Bangalore building. How could I be angry at him? At the moment, he's probably just as frustrated as I am. At the moment he and I are just a couple of precarious pawns being moved about on the world's chessboard by the invisible but powerful hand of globalization. At the moment, neither one of us

“

IN THIS ERA OF TECHNOLOGY-POWERED GLOBALIZATION, THE WORLD HAS BECOME A SUFFICIENTLY SMALL ENOUGH PLACE THAT ALL COUNTRIES CAN INCREASINGLY COMPETE FOR A SLICE OF THE INFORMATION AGE'S ECONOMIC PIE.

are fully comprehending what's going on: Here I am in Oregon calling India for technical support for a laptop that was made in China. Stop and think about that for a moment. If you are not totally overcome with awe by this, I have a lonely turnip for you to hang out with this weekend. This is what the world has come to. This is how small it's become. Geography is dead and the world, with its known borders, countries and currencies, is turning into something that only our children will recognize as the foreign becomes familiar and what was familiar becomes utterly foreign for those of us who remember a different time and a much bigger and disconnected world.

India has quickly become the outsourced IT darling of this brave new world. Some \$16 billion in services—from technical support call centers, like the one Max works in, to software development firms—have left the United States this past year. That num-

ber is expected to triple by 2007 with more than a million IT jobs moving overseas to places like India, China and Romania. While this loss of jobs may receive some lime-light and hype during a presidential election year, it's really nothing new. Manufacturing jobs have been leaving this country for decades now. That's what explains most everything I own—from T-shirts and toaster ovens to laptops and light bulbs—having been made everywhere else except where I live: China, Taiwan, Mexico and India just to name a few of globalization's most popular places.

The Industrial Age and the manufacturing mayhem that came out of it, was brought to fruition in the United States. Much of the day-to-day manufacturing of products has since moved overseas. Now we've been, and continue to be, the major innovative force behind the Information Age with its computers, software, fiber optics and the Internet. Why then should it come as a shock that the ongoing products of this next wave of change should come from overseas? Just as with manufacturing, the exodus of jobs is driven by profit and shareholder value. High tech labor in India costs less than a quarter of what it costs in the United States. And while that means that someone here is having problems bringing home the bacon, someone like Max in India is raking in the rupees.

At this year's World Economic Forum in Davos, Switzerland, Nandan Nilekani, CEO of Bangalore-based Infosys Technologies said, "Everything you can send down a wire is up for grabs." What he meant was that in this era of technology-powered globalization, the world has become a sufficiently small enough place that all countries can increasingly compete for a slice of the Information Age's economic pie. However, while that is probably true, Max and I are epitomizing the problems and pain of this latest wave of globalization; and the only thing that seems to be up for grabs at the moment is what he's saying as I politely say good-bye, hang up on the present and hope for a clearer future. ■

Scott Dewing is a technology consultant, business owner, educator and writer with a B.A. in Journalism and Communication from the University of Oregon. Archives of his columns, including the first column in this series on globalization and technology, are available at his website, www.insidethebox.org.

SPOTLIGHT *From p. 13*

Harris, Chris Isaak, Dolly Parton, Bonnie Raitt, Linda Ronstadt, Earl Scruggs, Dan Fogelberg, Maria Muldaur, John Sebastian and James Taylor.

Grisman's unique instrumental style found a home in 1974 when he formed the Great American Music Band with fiddler Richard Greene. "Nothing against singers," said David, "but it became apparent to me that I could play 90 minutes without one!" Within a year, Greene moved on to join a pop act and Grisman met guitar wizard Tony Rice, who moved to California where they started rehearsing a new group, the David Grisman Quintet, which also included bassist/mandolinist Todd Phillips and violinist Darol Anger. The rest is string band history.

Through the years, DGQ has been a breeding ground for new acoustic talent. DGQ alumni, (including Tony Rice, Nashville super session picker and Grammy Award winner, Mark O'Connor, Mike Marshall of the "Modern Mandolin Quartet" and Darol Anger, of "The Turtle Island String Quartet") have gone on to establish successful careers as leaders of acoustic music. Grisman's bands have also had a strong impact on the new generations of musicians, like banjo phenomena Bela Fleck who saw a traditional bluegrass instrument like the Mandolin being taken beyond the bounds of one idiom.

DGQ has been a leading force in establishing this new genre of instrumental acoustic string music. For the past 25 years, the DGQ has won numerous polls and awards and has headlined at major jazz, folk and bluegrass festivals around the world. Current DGQ members include bassist Jim Kerwin, multi-instrumentalist Joe Craven, flutist Matt Eakle, and Argentine guitarist Enrique Coria.

In 1990, David founded the Acoustic Disc label with his friend and manager, Craig Miller, and two other long-standing friends from New York, Artie and Harriet Rose. To date the label has released 55 CDs, including six with Jerry Garcia, all produced or co-produced by Grisman.

David Grisman has always been a pioneer. He has deeply influenced several generations of musicians through his own musical explorations, and with the continuing success of Acoustic Disc has helped make artist-owned independent labels a viable force in the modern music business.

David Grisman Quintet will perform on Thursday May 6 at 8pm at the Craterian Ginger Rogers Theater in Medford. Tickets are on sale at the Craterian Theater Box Office at 541-779-3000. \$36/18 - General Public/SOU Student and Child (0-12) ■

NATURE NOTES *From p. 12*

the wet meadow, then up to the west along the wide rock garden for more nice wildflowers in season and spectacular late afternoon and early evening views of Pilot Rock any time of the year. Continue walking up the rock garden to the west around the knoll west of Pilot Rock. You will reach the Pacific Crest national scenic trail. Walk east and you will soon reach the parking lot where you started out.

Pilot Rock is an important part of the Cascade-Siskiyou National Monument. If you are not pleased with it's designation and restrictions on consumptive work and

play (timber, mining, motorized recreation) now, believe me your descendents will be in 20 years or so when relatively undisturbed, undeveloped natural areas become scarce. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Michael Feldman's

Whad'Ya Know

All the News that Isn't

The search for Bin Laden goes into high gear as the government sics student loan collectors on him. Say, maybe he needs term insurance.

Iraqi constitution rushed into print—perforated and on a roll. Nice ceremony, though. The constitution was hand delivered by Ed McMahon, who told the governing council, "You may already be winners!"

Martha Stewart to bunk with Diana Ross. Mistake putting two divas together.

After calling at least some Republicans "the most crooked lying group I've ever seen," John Kerry refuses to apologize, but says he'll stop doing open mics.

UCLA's Willied Body program turns out to be UCLA: Used Cadaver Legs and Arms. Medical students were wondering why they were receiving roasts instead of cadavers. No one wants to donate their body to the science of meat cutting.

Mel Gibson already at work on the Second Coming. This one might be a while. He may play the lead in this one.

The sign outside the Loving Way United Pentecostal Church in Denver now reads "Jews Fired Pastor Gordon." He lost his ministry despite apologizing for putting up "Jews Killed the Lord Jesus," saying it was just an excerpt from a movie review.

A government watchdog group calls Bush ads on Medicare drug benefits misleading as there are few drugs and of little benefit. The administration does not support importing drugs saying we already import drugs from Canada in blue bottles with LaBatt's on the label.

Here in Wisconsin, a one man, one woman marriage amendment is proposed, even though the miner and the sailor on the state seal are same sex. So it's not unprecedented.

That's all the news that isn't.

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ON THE SCENE

Q&A with Bob Edwards

Many of us know the name. Broadcast journalists know the legend. Widely regarded as the father of broadcast journalism, Edward R. Murrow left a lasting mark on American history. NPR's Bob Edwards explores the stories of the man and the legend in his new book *Edward R. Murrow and the Birth of Broadcast Journalism* (John Wiley & Sons, Inc., May 7, 2004). The book is part of the series *Turning Points*, which commissions writers to offer fresh, personal perspectives on the defining events of our time. Edwards recently answered some questions about the book.

Q: Why do you think you were chosen to write this book?

I guess Hana Lane, the editor at Wiley Publishers is a public radio fan. She has commissioned others at NPR to write books in this series, *Turning Points*. She started out with Scott [Simon]—he did the second book in the series, *Jackie Robinson and the Integration of Baseball*. [Former *Performance Today* host] Martin Goldsmith wrote about the Beatles.

Q: And you chose to write about Murrow?

I chose Murrow because... I don't know anything about anybody else [laughs]. No... he was somebody I could do something about and do it in my spare time—limited as it is—because I had [CBS writer and editor] Ed Bliss as my teacher for 30 years, and all we talked about was Murrow. Anytime you're talking about broadcast journalism, you get back to Murrow. So that was a subject I could deal with very easily. And with the idea of a turning point being the creation of modern broadcast journalism as we know it—he was important both in radio and in television—it narrowed the focus on his life. Rather than a biography—this writing is about his role in that process.

Q: How did you approach the writing of the book?

Well, I went back and reread everything about Murrow. There are three massive biographies of him, which is why I didn't do another one. This is Murrow for people who won't be tackling a 1000 page book. There's a 4th book that's very good, *The Murrow Boys*, about the reporting staff he assembled for World War II, and their lasting effect well into the 1980s. I think some of them were still reporting then. So I reread all of that, and made notes, and just condensed condensed condensed condensed, and got down to the bare essentials of the man's life, a little more amplified at two junctures, when radio and television news were in their infancy.

Q: What strikes you most about the story of Edward R. Murrow?

I'm impressed with his early years—before broadcasting—which really shaped him. It was something I could identify with because one thing I have in common with Murrow—besides smoking—is that he came from the working class. He was born on a farm, and grew up in the logging camps of the state of Washington, and was a guy burning to be somebody. Not that he resented being from the working class, but he wanted more. He wanted to amount to something, and I can relate to that.

Q: What are some of the broadcast conventions pioneered by Murrow?

There are many, but two important ones are the newscasts as we know them (with multiple stories from multiple points of origin), and having an in-house, full-time staff of your own journalists. Before Murrow, broadcast reporting was simply sending people out to interview newspaper reporters. It wasn't about breaking news; it wasn't reporting original stories that were not in the newspaper. It was covering scheduled events: speeches, conventions, that sort of thing. And they were covered by announcers who did everything else—they would host dance-band programs, do interviews, whatever. To work at a radio

station in those days or at a network you had to do *all* of these assignments. Cover a yachting race one day, and the next you're talking to a professor. But there was not a professional news staff.

Q: Do you think Murrow set out intentionally to establish conventions for broadcast journalism? Or do you think he put it together as he went?

William Shirer, in his autobiography, talked a lot about how Murrow recruited him and told him that what they were doing "might amount to something some day." So I think Murrow had it in mind and could see its potential.


Q: In his speech to the RTNDA, Murrow said "the American public is more reasonable, restrained and more mature than most of industry's program planners believe." Are the points he made in this is speech relevant and true today?

Yes. Absolutely. Some of the cultural references are dated, but not the larger principles like the greed and the dumbing down of programming to appeal to the broadest possible audience. He was arguing for public service. Originally broadcasting had a great sense of public service, which is why they did news in the first place, but that's kind of lost now and it's about the money... and he saw that coming.

Q: In the last chapter, you seem pretty pessimistic about the state of broadcast journalism today. Do you think that as consumers of news, we are all somewhat responsible for its decline?

They give you what you think you'll watch. It's entertainment... it's show business, not dialogue. Murrow was about dialogue and discussion. How could consumers demand more? I guess by not watching what the networks putting on. The problem is, when they go back to doing the economy, energy, education—the stories that need doing but are not visually exciting—the ratings are low.

Q: Do you think that's why public radio has been growing? Because there are some people who demand more?

Maybe there's a certain number of people who know this is good for them [laughs] and they come to us to "eat their spinach" like they're supposed to... and I keep thinking there is a finite number of them, and we will reach that ceiling and plateau, but the numbers keep growing every year, which is good! 

WINE *From p. 11*


That, and a lot of work by winegrowers (90 percent labor and 10 percent romance is the formula, said Weisinger) is paying off with more sales and more show ribbons, like the Greatest of the Grape, won by Abecela Winery of Roseburg for its 2001 Syrah.

Surveying the Southern Oregon wine scene, Prof. Jones rattles off a string of positives, "Roxy Ann is coming out with very nice pinot noir and merlot, Foris always maintaining their good quality, Troon is great, Valley View producing extremely nice Syrah the past few years, Brandborg in Elkton doing wonderful in their cooler climate with Pinot Noir and Pinot Gris, Melrose in Roseburg, beautiful merlot and pinot noir, it's all good."

In view of the ups and downs of our economy so far in this young century, is wine a sound investment for the region? "Well, only three things do well in a reces-

sion—alcohol, tobacco and cosmetics," said Dobbs, "so I think we've got a safe bet here."

Despite occasional grape gluts—only in the lower quality varieties, said Jones—the region breezed through the still-unfinished recession, growing well especially in the last year and a half.

Many locals are still unaware there *is* a wine industry here, but, winked Weisinger, "Winemaking is the world's second oldest profession and it's going nowhere but up. There's a real sense of family among winemakers here and a sense that we're all working for the same thing, to create better wines and a foundation of interest in them as a positive part of life and of our economy." 

John Darling is an Ashland writer and counselor.

The
Beat
goes on



The
**Retro
Lounge**
with **Lars & The Nurse**
since 1993

**SATURDAYS
AT 9 PM
Rhythm & News**

THE FOLK SHOW

Hosts Keri Green
and Cindy DeGroft
bring you the best
in contemporary
folk music.

**Sundays at 6:00pm
Rhythm & News**



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KOOZ / KNHT / KLMF

Starting this month, tune in Saturday evenings at 5pm, for the half-hour program *EuroQuest*. *EuroQuest* is Radio Netherlands' weekly broadcast on world politics and culture. *EuroQuest* host Jonathan Groubert brings public radio listeners a light and wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art and music, leisure, food and wine, the environment, health, science, and technology. Drawing on Radio Netherlands' network of reporters around the world, Groubert's accessible and engaging style tends toward the quirkier sides of life outside the United States. *EuroQuest* airs at 5pm Saturday's following *All Things Considered* on the *Classics & News Service*.



The WFMT Radio Network is pleased to present a new season of opera broadcasts from the European Broadcasting Union Saturdays at 10am. From repertoire favorites by Verdi and Mozart to lesser-known fare from the French Baroque, the series will present all the majesty and splendor of opera in a direct, straight-forward manner. Host Peter Van De Graaff will bring an insightful and unique perspective to the programming, presentation and commentary of these broadcasts. Beginning Saturday May 8th listen for WFMT's *European Opera* series on the *Classics & News Service* of Jefferson Public Radio.

Volunteer Profile: Don Matthews

Don Matthews was born to be heard whether it be on the stage or on the airwaves of WBUR in Boston, or JPR in the State of Jefferson, his devotion to performance and production is apparent. Having spent 3 years as the Volunteer Coordinator and host of *First Concert* on Jefferson Public Radio's *Classics & News Service*, Don Matthews has now returned to the halls of JPR as a volunteer himself!



Don is currently a member of Southern Oregon University faculty, teaching voice and hosting JPR's *ChevronTexaco Metropolitan Opera*. He also makes a habit of producing Herman Edel's famed program *On With the Show*.

An eminent voice teacher in the Rogue Valley, Don was a student of the great French baritone, Martial Singher. He received his Masters in Vocal Performance from the University of Southern California and sang for several seasons with the San Francisco Opera Chorus.

As many JPR listeners know, Don has appeared in numerous Rogue Valley productions including Rogue Music Theatre's *South Pacific* (Emile de Becque), *Kiss Me Kate* (Petrucchio/Fred), and *Damn Yankees* (Coach Van Buren). He received critical acclaim as one of

CONTINUED ON PAGE 21

Rhythm & News



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

**CALLAHAN/
FT. JONES 89.1 FM**

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition
9:00am Open Air
3:00pm All Things Considered
5:30pm Jefferson Daily
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth

N. CALIFORNIA STATIONS ONLY

10:30am California Report

11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday

- 5:00am Morning Edition
- 7:00am First Concert
- 12:00pm NPR News
- 12:06pm Siskiyou Music Hall
- 4:00pm All Things Considered
- 4:30pm Jefferson Daily
- 5:00pm All Things Considered
- 7:00pm State Farm Music Hall

Saturday

- 6:00am Weekend Edition
- 8:00am First Concert
- 10:30am WFMT's European Opera Series
- 2:00pm From the Top

- 3:00pm Played in Oregon
- 4:00pm All Things Considered
- 5:00pm EuroQuest
- 5:30pm On With the Show
- 7:00pm State Farm Music Hall

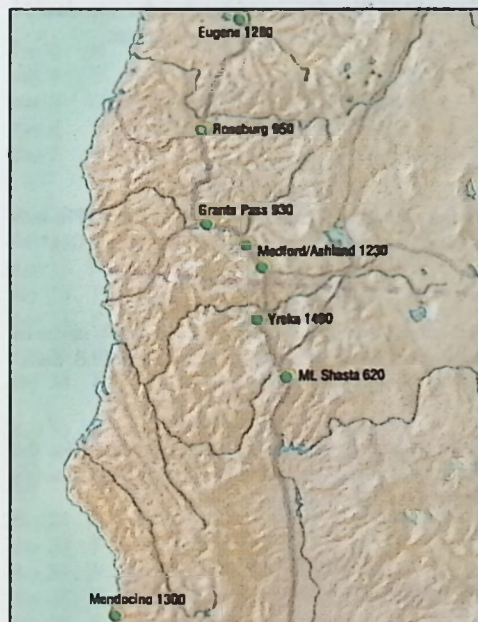
Sunday

- 6:00am Weekend Edition
- 9:00am Millennium of Music
- 10:00am St. Paul Sunday
- 11:00am Siskiyou Music Hall
- 2:00pm Center Stage from Wolf Trap
- 3:00pm Car Talk
- 4:00pm All Things Considered
- 5:00pm To the Best of Our Knowledge
- 7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulalake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRYM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

Monday through Friday

- 5:00am BBC World Service
- 7:00am Diane Rehm Show
- 8:00am The Jefferson Exchange
- 10:00am Here and Now
- 11:00am Talk of the Nation
- 1:00pm To the Point
- 2:00pm The World
- 3:00pm Fresh Air with Terry Gross

KRYM EUGENE ONLY

- 3:00pm The Tavis Smiley Show

- 4:00pm The Connection
- 6:00pm Fresh Air (repeat of 3pm broadcast)

KRYM EUGENE ONLY

- 6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)

- 7:00pm As It Happens
- 8:00pm The Jefferson Exchange (repeat of 8am broadcast)
- 10:00pm BBC World Service

Saturday

- 5:00am BBC World Service
- 8:00am Sound Money

- 9:00am Studio 360
- 10:00am West Coast Live
- 12:00pm Whad'Ya Know
- 2:00pm This American Life
- 3:00pm A Prairie Home Companion
- 5:00pm Comedy College
- 5:30pm Outlook from the BBC
- 6:00pm Fresh Air Weekend
- 7:00pm Tech Nation
- 8:00pm New Dimensions
- 9:00pm BBC World Service

Sunday

- 5:00am BBC World Service
- 8:00am To the Best of Our Knowledge
- 10:00am On The Media
- 11:00am Sound Money
- 12:00pm Prairie Home Companion
- 2:00pm This American Life
- 3:00pm Studio 360

KRYM EUGENE ONLY

- 3:00pm Le Show

- 4:00pm Zorba Paster on Your Health
- 5:00pm Healing Arts
- 6:00pm What's on Your Mind?
- 7:00pm The Parent's Journal
- 8:00pm People's Pharmacy
- 9:00pm BBC World Service

Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jeffnet.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

WFMT's European Opera Series

Nine weeks of operas from over-seas hosted by Peter Van De Graaff.

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McClaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Classical music hosted by Lynne Warfel-Holt.

2:00pm-3:00pm

Center Stage from Wolf Trap

3:00pm-4:00pm

CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates May birthday

First Concert

- May 3 M Rota: Concerto for Strings
- May 4 T Martin: *Frescoes of Piero della Francesca*
- May 5 W Linley*: Excerpts from *A Shakespeare Ode*
- May 6 T Erkel: Variations on Bartay's *Csel*
- May 7 F Brahms*: *Academic Festival Overture*
- May 10 M Liadov*: *Eight Russian Folk Songs*
- May 11 T Still*: *Little Red Schoolhouse*
- May 12 W Massenet*: *Picturesque Scenes*
- May 13 T Schubert: *Ständchen*
- May 14 F Higdon: Concerto for Orchestra III
- May 17 M Szymanowski: Concert Overture, op. 19
- May 18 T Goldmark*: *In the Spring*, op. 36
- May 19 W Meulemans*: Horn Concerto No. 1
- May 20 T Orff: *Five Dance Pieces*
- May 21 F Menotti: *Apocalypse*
- May 24 M Jenner: Trio in E flat
- May 25 T R. Strauss: *Serenade*, op. 7
- May 26 W Goossens: *Five Impressions of a Holiday*, op. 7
- May 27 T Haydn: *Salve Regina*
- May 28 F Weber: Overture to *Oberon*
- May 31 M Marais: Suite in G minor

Siskiyou Music Hall

- May 3 M Ibert: *Histoires*
- May 4 T Beethoven: Quartet in F, op. 135
- May 5 W Dvorak: Piano Trio No. 1 in B flat
- May 6 T Reinecke: Trio in A, op. 264
- May 7 F Brahms*: Violin Sonata No. 3 in D minor, op. 108
- May 10 M Copland: *The Red Pony*
- May 11 T Still*: Symphony No. 1
- May 12 W Hoffmeister*: Quartet in E flat
- May 13 T Faure*: Requiem, op. 48
- May 14 F Dvorak: Symphony No. 5
- May 17 M Beethoven: Horn Sonata in F, op. 17
- May 18 T Goldmark*: Sonata for Violin & Piano, op. 25
- May 19 W Haydn: *Mercury Symphony*
- May 20 T Copland: *Rodeo & Billy the Kid*
- May 21 F Grofé: *Grand Canyon Suite*
- May 24 M Vivaldi: Viola Concerto in D major
- May 25 T Pleyel: Octet in C
- May 26 W Ries: Piano Quartet in E flat
- May 27 T Raff*: Symphony No. 4 in G minor
- May 28 F Albeniz*: *Iberia*
- May 31 M Mozart: String Quartet in B flat major, K.589

HIGHLIGHTS

The Chevron Texaco Metropolitan Opera

May 1 • National Council Grand Finals Concert
A nationwide broadcast featuring talented young artists, many of whom will be the stars of the future.

WFMT's European Opera series

- May 8 • Les Indes Galantes** by Jean-Philippe Rameau
Conductor: William Christie
Orchestra: Les Arts Florissants Orchestra
- May 15 • The Marriage of Figaro** by Mozart
Conductor Zubin Mehta
Orchestra: Maggio Musicale Fiorentino Orchestra
- May 22 • The Queen of Spades** by Peter Tchaikovsky
Conductor Richard Bradshaw
Orchestra: Canadian Opera Company Orchestra
- May 29 • Orlando** by Handel
Conductor Harry Bicket
Orchestra: Orchestra of the Age of Enlightenment

Saint Paul Sunday

- May 2 • Kronos Quartet (Nuevo)**
Severiano Briseño (arr. Osvaldo Golijov): El Sinaloense (The Man from Sinaloa). Agustín Lara (arr. Osvaldo Golijov): Se Me Hizo Fácil (It Was Easy for Me). Silvestre Revueltas (arr. Stephen Prutsman): Sensemayá. Juan García Esquivel (arr. Osvaldo Golijov): Mini Skirt. Alberto Domínguez (arr. Stephen Prutsman): Perfidia (Perfidy). Chalino Sánchez (arr. Osvaldo Golijov): Nacho Verdusco. Osvaldo Golijov: K'in Sventa Ch'ul Me'tik Kwadulupe. Roberto Gómez Bolaños (arr. Ricardo Gallardo): Chavosuite

May 9 • Anonymous 4

Folk hymn: Holy Manna (Brethren, we have met to worship). Folk hymn: Abbeville (Come, Holy Spirit, come). Folk hymn: New Britain (Amazing grace, how sweet the sound). Gospel song: Sweet Hour of Prayer. Camp revival song: Jewett (Amazing grace, how sweet the sound). Psalm tune: Poland (God of my life, look gently down). Religious ballad: Wayfaring Stranger (I am a poor, wayfaring stranger). Gospel song: Sweet By and By (There's a land that is fairer than day). Fuging tune: Blooming Vale (O were I like a feathered dove). Gospel tune: Wondrous Love. Folk tune: Idumea. Gospel song: Shall We Gather at the River. Gospel song: Angel Band (My latest sun is sinking fast)

May 16 • Sequenza

Johannes Brahms: Trio in c minor, Op 101
Maurice Ravel: Piano Trio – II. Pantoum: Assez vif.
Bright Sheng: Four Movements for Piano Trio (first movement, untitled). Franz Schubert: Trio in B flat major – II. Andante un poco

May 23 • Hélène Grimaud, piano

John Corigliano: Fantasia on an Ostinato
Johannes Brahms: Rhapsody, Op. 79, Nos. 1, 2
Sergei Rachmaninov: Etude Tableaux, Op 33, Nos. 1, 2, 8

May 30 • Andrew Manze, violin; Richard Egarr, harpsichord

George Frederic Handel: Sonata in A major, Opus 1, No. 3
Johann Sebastian Bach (arr. Manze): Toccata and Fugue in d minor (transposed to a minor)
Giovanni Antonio Pandolfi: Op. 3, No. 1, "La Stella"
Giovanni Antonio Pandolfi: Op. 3, No. 6, "La Sabbatina"
Arcangelo Corelli: Op. 5, No. 12, "La Follia"

From The Top

May 1 • From the Top is in bluegrass country, introducing audiences to some wonderful ensembles in this music rich area.

May 8 • This week, in a very special program cele-

brating our country's many outstanding youth orchestras, New England Conservatory's Youth Philharmonic Orchestra (YPO) joins us in Jordan Hall in Boston. 95 young musicians, under the direction of legendary conductor Benjamin Zander, perform the music of Rossini, Bartok, Ravel, Tchaikovsky and Elgar. The sections of the orchestra are pitted against each other in a cutthroat round of Musical Jeopardy, and Roving Reporter Hayley Goldbach explores the world of youth orchestra romance.

May 15 • From the Top is in Chattanooga, TN this week, with 3 outstanding soloists from around that state, as well as two other young musicians from Pennsylvania and Maryland.

May 22 • From the Top welcomes the 2003 Junior Division winners of the Fischhoff Competition, along with a 12 year-old pianist from California and a guitar player from Alabama. You'll also hear the same Handel piece played by two very different instruments, and Christopher O'Riley will become a harpsichordist for a day!

May 29 • From the Top comes to you from the plains of West Texas, on the campus of Texas Tech University in Lubbock. You'll hear Villa-Lobos played by an outstanding 10-year-old guitarist and Handel sung by a talented tenor. You'll also meet a sibling duo whose favorite activity is driving each other bonkers, and Roving Reporter Hayley Goldbach will introduce you to "SABBRs – Strategic Anti-Big Brother Response Systems."

PROFILE

From p. 18

the best actors of the year in *Sneak Preview* for his performance of Chief Bromden in *One Flew Over The Cuckoo's Nest* with Actor's Theater in 2000. As a member of Rogue Opera's "Opera in The Schools" program, Don delighted/terrified children throughout the area as the giant "Lubmegohange" in Dave Marston's opera, *The Waters of Love*. He is a frequent soloist with many choral groups in the area, most recently with the Rogue Valley Chorale in their performance of Bach's *Passion According to St. Matthew*. Most recently, Don appeared as 'El Gallo' in the Oregon Stage Works production of *The Fantasticks* and as Max Prince in Neil Simon's *Laughter on the 23rd Floor* with Ashland Community Theater.

Unable to stay away from the microphone and the soundboard, Don Matthews serves as a valuable part of the JPR team and for that we are grateful! He can be reached at mastahdon@hotmail.com or by phone at 541/552-6538.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

PROGRAM GUIDE

Rhythm & News Service

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am
California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-11:00pm
The Blues Show

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

May 2 • Chick Corea

Piano Jazz celebrates Jazz Appreciation Month with contemporary jazz master and world-class pianist, composer, and bandleader Chick Corea. Corea has been a major force in creative music for nearly forty years. Whether fronting his Akoustic or Elektric Band, his improvisations and musical ideas are as inventive as ever. He solos on "Monks Mood" and then joins McPartland for an evocative version of his legendary tune, "Spain."

May 9 • Gerald Wiggins

Gerald "Wig" Wiggins is a master technician whose career as a pianist, arranger, and composer spans six decades. Inspired by Art Tatum and Teddy Wilson, Wiggins emerged from Harlem's High School of Music and Art and began gigging with Louis Armstrong and Benny Carter. His repertoire is unequalled, having spent much of his career as a sideman for everyone from Marilyn Monroe to the Supremes. Thought-provoking improvisations are apparent as he solos on "Body and Soul." Then Wiggins and McPartland get together for "Now's The Time."

May 16 • Norah Jones @ Tanglewood

A record crowd was on hand when Grammy winning singer/pianist Norah Jones joined McPartland for a live taping of *Piano Jazz* at the 2003 Tanglewood Jazz Festival. After her *Piano Jazz* appearance last winter, the sultry siren went on to sweep the Grammys. In this live program, Jones demonstrates her love of stan-

dards, singing and playing "Mean To Me," "Loverman," and "Spring Can Really Hang You Up The Most."

May 23 • Orrin Evans

Pianist Orrin Evans is a master of the keyboard whose music is a mix of pyrotechnics and subtlety. An adventurous player, Evans' sometimes free-ranging style has been called hard bop, and even free bop, and it has helped him to become recognized as one of the most promising young jazz pianists today. He demonstrates his engaging style on his own tune, "Libra," and joins McPartland in "Autumn Leaves".

May 30 • Terrence Blanchard

Trumpeter Terence Blanchard grew up in the musically rich environment of New Orleans. Blanchard spent his formative years with Art Blakey's Jazz Messengers, filling the spot formerly held by fellow "Big Easy" trumpeter, Wynton Marsalis. A firebrand on the trumpet, Blanchard is also a talented and prolific film score composer for directors including Spike Lee. Blanchard joins McPartland and bassist Gary Mazzaroppi for a swinging hour of great jazz.

New Dimensions

May 2 • *The Alchemy of Healing* with Nicki Scully

May 9 • Publishing Towards a Sustainable Society with Judith & Chris Plant

May 16 • *Victory Over Violence* with Eve Ensler

May 23 • Maiden, Mother, Matriarch and Crone: Birthing The Circles of Our Lives with Elizabeth Davis

May 30 • *A Spiritual Revolution in Business* with Paul Dolan

The Thistle & Shamrock

May 2 • *Their Lives in Music*

From fisherfolk to farmers, weavers to miners, lives spent at work in traditional industries have always been documented in music and song. This week we review some traditional and contemporary music describing work lives, past and present.

May 9 • Frankie Gavin

The internationally revered Irish fiddler and flute player talks about the many facets of his music, from his decades of groundbreaking work with De Dannan, to the individual projects that occupy much of his time today. Featured are recordings with Frankie's lifelong friend Mairtin O'Connor, the renowned jazz violinist Stephane Grappelli, and De Dannan.

May 16 • Celtic Women

Since the rise in popularity of Celtic compilation albums about a decade ago, many of the most successful releases have featured collections of music by women artists. We'll review a few of these this week, including selections from such bestsellers as *A Woman's Heart*, *Her Infinite Variety: Celtic Women in Music and Song*, and The Chieftains collaboration with women artists, *Tears of Stone*.

May 23 • Celtic Dance

Fuelled in part by the inspirational success of Riverdance, many of today's Celtic instrumentalists are re-discovering the joy of accompanying traditional dance on stage and even in the recording studio. Hear the rhythms of the Scottish Stepdance Company, the Cherish the Ladies stepdancers, The Occasionals country dance band, and the dance-inspired score of Bill Whelan's *Riverdance*.

May 30 • Across the Border

This week, we feature the best of the English roots music scene, including Kate Rusby, Eliza Carthy, Kathryn Tickell, The House Band, and Jacqui McShee's Pentangle.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

SALMON MEXICALI WITH MANGO SALSA

From Nampa, Idaho, listener Ross Johnson (serves 4)

1½ lbs Salmon
2 Med Lemons, juiced
1 Cup Sweet Onion, chopped
Mrs. Dash seasoning (or similar)
Salt & Pepper, to taste
1 Cup Celery, chopped
1 Cup Cucumber, chopped
1 Med Mango, peeled and chopped
1 Med Lime, juiced
2 Cups Cooked Brown Rice
1 Cup Low-Sodium Salsa
¼ Cup Avocado, mashed
½ Cup Fat-Free Sour Cream
⅓ Cup Low-Fat Cheddar Cheese, shredded
8 Soft Corn Tortillas

Place salmon in glass cooking dish. Squeeze juice of 1_ lemons over fish, sprinkle with chopped onion, Mrs. Dash seasoning, salt and pepper. Cover dish with microwavable plastic wrap (to hold moisture in) and cook (if using 650 to 1000 watts microwave) on high power for about 6 minutes. Be careful not to overcook; as with any fish, it can toughen. In large bowl, combine celery, cucumber and mango. Add cooked onions from salmon mixture. Sprinkle top with remaining lemon juice, plus lime juice, more salt, pepper and Mrs. Dash seasoning. Set aside. In separate microwavable dish, combine rice and salsa. Splash with water, and microwave on high power, for 40-45 seconds.

To Serve: Spread ¾ cup of rice/salsa mixture on warmed soft, corn tortillas. Shred salmon on top. Add 1/3 cup combined celery/cucumber/mango/onion mixture on top; then more salsa, avocado and fat-free sour cream. Squeeze fresh lemon and lime juices over, to taste. Sprinkle lightly with shredded, low-fat cheddar cheese.

News & Information Service

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am
BBC World Service

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm
A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm
Comedy College

A half hour of classic, un-edited, comedy routines given context and background by hosts Steve Martin, Rita Rudner, Bob Newhart, and Lily Tomlin.

5:30pm-6:00pm
Outlook from the BBC World Service

Hosts Fred Dove and Heather Payton offer listeners topical human interest stories from around the world.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-1:00am
BBC World Service

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Studio 360

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm
Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-1:00am

BBC World Service



A Prairie Home Companion

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Garrison Keillor does it all, live,
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Sundays at 12 noon
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TUNE IN



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FRESH AIR

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MARIAN MCPARTLAND'S

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pj@scetv.org
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MORNING EDITION

Listener line: (202) 842-5044
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ON THE MEDIA

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<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

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<http://www.hos.com/>

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jhicks@wclv.com
<http://www.wclv.com/mofm.html>

NEW DIMENSIONS RADIO

PO Box 569,
Ukiah CA 95482
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1-800-935-8273
info@newdimensions.org
<http://www.newdimensions.org/>

THE PARENTS JOURNAL

information@parentsjournal.com
<http://www.parentsjournal.com/>

WEST COAST LIVE

2124 Kittredge St. #350
Berkeley, CA 94704
(510) 549-1475 (office)
(415) 664-9500
(tickets/reservations)
<http://www.wcl.org>

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Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents an adaptation of Friedrich Dürrenmatt's *The Visit* by OSF actor and director Kenneth Albers; the Pulitzer Prize-winning drama, *Topdog/Underdog*, a by Suzan-Lori Parks; William Shakespeare's *The Comedy of Errors* and *Henry VI, Part One*; *The Royal Family* by Edna Ferber and George S. Kaufman; and *A Raisin in the Sun*, by Lorraine Hansberry. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. The Bowmer and the New Theaters are located on Pioneer Street in Ashland. For tickets, call 541-482-4331 www.osfashland.org.

◆ The Oregon Cabaret Theatre presents *They Came from Way Out There* thru May 30th. The Paranormal Society is meeting to elect a new president - and Keeper of the Sacred Thing. As part of the evening's agenda each of the candidates re-enacts a strange paranormal experience they have had - astral projection, UFOs, telekinesis and more. Weds-Mon., 8 pm. \$18-24. The theater is at 1st & Hargadine, Ashland. (541) 488-2902

◆ The Camelot Theater presents *Born Yesterday* by Garson Kanin thru May 9th. Considered one of the best Broadway comedies of its time, the story of the egotistical junkman, Harry Brock, and his charming ex-chorus girl girlfriend Billie Dawn. Harry has come to a swanky hotel in Washington to make crooked deals with government bigwigs, when Billie's lack of social graces begin to embarrass even Harry. Harry hires the young, idealistic magazine reporter, Paul Verrall, to educate her. \$17 general/ \$15 seniors & students; \$10 for pre-views. At Talent Ave. & Main St, Talent. (541) 535-5250.

◆ Artattack Theater Ensemble presents *Wonder of the World* thru May 3rd. Newly single Cass is marking off her to-do list all the way to Niagara Falls, where she becomes involved in a caper involving a gigantic jar of peanut butter and finds herself in a pickle barrel on the edge of life and death. An Off-Broadway sensation from the author of *Fuddy Meers*. 8 pm on Fri-Sat, 2 pm on Sundays. \$17 on week-ends/\$15 Sun-Mon. 310 Oak Street, Ashland (541) 482-6505

◆ The Hamazons present *Mama Knows Best* on May 8th, 8:00 pm. \$13 general admission. At

the DanceSpace, 280 E. Hersey Street #10, Ashland

◆ St. Clair Productions presents comedian Swami Beyondananda (aka Steve Bhaerman) on, May 8th. Swami Beyondananda, the fabled cosmic comic, has tossed his turban into the ring and is running for Precedent. "If we choose a new precedent, a new President is sure to follow!" Swami promises to awaken the body politic through laughter and turn devotees into "votees." 8 p.m. At the Unitarian Center, 4th and C Streets, Ashland. (541) 535-3562 www.stclairevents.com



The FireHouse Gallery presents "Postcards from the Front," May 6th-29th Riverside Conference Center, Rogue Community College, 214 SW Fourth Street, Grants Pass.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ The Human Nature Company and SuperHero Theatre join forces to present a double-whammy evening of political comedy featuring Human Nature's *What's Funny About Climate Change* and Joanie McGowan's *It's Never Too Late to Save the World*, on May 22nd at 8 pm. Nothing is sacred except The Raven and The American Spellcasting Network in these two funny and hopeful swipes at our current state of affairs. \$15 general / \$12 students & seniors, available at Music Coop in Ashland or by calling 541-941-9799. At Ashland High School's Mountain Avenue Theatre, Ashland.

Music

◆ Southern Oregon University Music Department and Extended Campus Programs presents a *Day of Percussion* on May 1st. Events include a drum-set clinic with Steve Smith, a marimba clinic with Daniel Kennedy, and a Latin percussion workshop with Michael Spiro. Kerry "The Shakerman" Greene will host a community drum circle. There will be vendor displays and a raffle. The SOU Native American Student Union Drum and Percussion Ensembles will perform. The 8:00pm evening showcase concert will feature Smith, Spiro, and Kennedy. Smith was named as one of the Top 25 Drummers of All Time. Spiro's recording and performing credits include Carlos Santana, Eddie Palmieri, Ella Fitzgerald, and Bobby McFerrin as well as soundtracks to major films. From 10 am on. Pre-registration cost is \$24 general public, \$19 for students (\$29/\$24 at the door) for the full day including lunch and the evening concert; \$10 for the concert only. At the Music Building, Southern Oregon University, Ashland. To register call 552-6331 or look on the web: www.sou.edu/ecp/arts.

◆ Craterian Performances presents four events this month: "The Wizard of Oz Sing-a-long" on May 2nd; The Rogue Valley Chorale performs "I Hear America Singing," May 8th-9th; The Rogue Opera performs *HMS Pinafore* on May 13-15th, and Beth Baker appears in the Spotlight Series on May 23rd. The original MGM film of "The Wizard of Oz" comes with subtitles for singing and a Master of Ceremonies to lead the sing-a-long. 1 pm & 6 pm, \$14 for adults/ \$8 for youth. Come in costume. For Mother's Day, the Rogue Valley Chorale performs a program of popular music, 8 pm and 3 pm. \$15 adults/ \$5 students. *HMS Pinafore* is the Gilbert and Sullivan operetta about love conquering all. 8 pm. \$35 adults/ \$15 students. Beth Baker will perform a mix of blues, ballads jazz, gospel and



The Living Gallery presents sculptural, ceramic vases by Southwest artist Aron Frogge. 20 S. First Street, Ashland.

musical theater comedy. 7 pm, \$15 general admission. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 www.craterian.org

◆ Connect the Dots presents "Sweet and Hot: The Music of Harold Arlen," a cabaret-style show, May 4-16th at The "G" Street Bar and Grill, and *Pinocchio*, May 6-16th at Barnstormers Theatre. "Sweet and Hot" tickets are \$25 including dinner. Reservations can be made earlier by calling the "G" Street Bar and Grill at (541) 476-7559. Tickets for *Pinocchio* are \$12 for general admission / \$10 for students and seniors. (541) 476-7434 www.toconnectthedots.com.

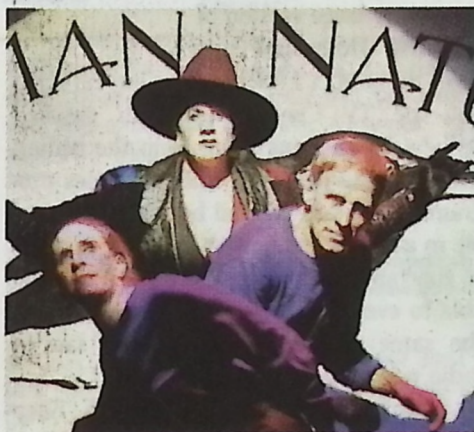
◆ St. Claire Productions presents Chaskinakuy in concert on May 15th, 8 p.m. Celebrating their latest recording, *A Flor de Tierra!*, Andean music specialists Edmond Badoux and Francy Vidal return with guest musician Daniel Zamalloa. Equipped with flutes and panpipes of bamboo, bone and feathers, a 10-foot trumpet, fiddle, harp, mandolins and goatskin drums, this masterful trio performs music of high-altitude festivities in Peru, Ecuador, Bolivia, northern Argentina and Chile. Tickets are available at the Music Coop in the A Street Marketplace. At the Unitarian Center, 4th and C Streets, Ashland (541) 535-3562. www.stclairevents.com

◆ The Siskiyou Singers present "Broadway Revisited," featuring choral arrangements and medleys from musical favorites including *The Secret Garden*, *Evita*, *Fiddler on the Roof*, and *West Side Story*. May 7th-8th at 8 pm and May 9th at 7:00 pm. \$10 in advance / \$12 at the door, available at Tree House Books, and The Music Coop in Ashland, and Grocery Outlet in Medford. At the Southern Oregon University Music Recital Hall, Ashland. (541) 482-6029.

◆ The Siskiyou Institute presents Grammy-nominated pianist, composer and educator, Mark Levine in concert on May 14th. Levine is the author of *The Jazz Piano Book*, which has become the bible for jazz pianists all over the world and has played/recorded with Woody Shaw, Mongo Santamaria, Joe Henderson, Bobby Hutcherson, Freddie Hubbard, Cal Tjader, Tito Puente, Milt Jackson, Art Farmer, Dizzy Gillespie, Eddie Harris, Chet Baker, Art Pepper, and Poncho Sanchez among others. 8:00 p.m. Concert price is \$20.00. On May 15th, Levine teaches a workshop and masterclass "How to teach Jazz Piano-for Classical Piano Teachers," \$5.00 students and teachers / \$10 general public. At the Old Siskiyou Barn, Ashland. (541) 488-3869 www.siskiyouinstitute.com.

Exhibits

◆ The Living Gallery presents sculptural, ceramic vases by Southwest artist Aron Frogge.



The Human Nature Company and SuperHero Theatre present an evening of political comedy featuring Human Nature's *What's Funny About Climate Change* and Joanie McGowan's *It's Never Too Late to Save the World*, on May 22nd at 8 pm at Ashland High School's Mountain Avenue Theatre, Ashland.

During the gallery walk on May 7th, 5-8 pm, local still-life artist Jhenna Quinn Lewis provides a demonstration. 20 S. First Street, Ashland. www.thelivinggallery.com

◆ The Jewelry Studio & Art Gallery presents an exploration of non-traditional photography, opening on May 7th. Flowers are images that are rendered through the use of a series of devices that allow the capture and display of a moment in space and time. The difference from traditional photography is in the devices and materials used to create the images. The camera is a high quality flatbed scanner. The medium is computer data instead of film and the darkroom

is the computer and special software, and the enlarger is an inkjet printer. 369 East Main St., Ashland (541) 488-1761

◆ Ambus Art presents its Second Annual Grand Opening on May 7th, 5-7 pm. Each member artist is donating an original artwork to be given away during a drawing that evening. Historic Orth Building, 150 S. Oregon Street, Jacksonville. (541) 899-4477 www.AmbusArt.com

◆ The FireHouse Gallery presents "Postcards from the Front," May 6th-29th. A series of photography compositions consisting of several thousand staged miniature compositions based on real events that took place during W.W. II in the Eastern Territories. Riverside Conference Center, Rogue Community College, 214 SW Fourth Street, Grants Pass (541) 956-7339

◆ The Wiseman Gallery presents artwork created by the Rogue Community College Art Faculty thru May 15th. Rogue Community College, 3345 Redwood Highway, Grants Pass (541) 956-7339

KLAMATH FALLS

Exhibition

◆ The Klamath Art Association presents its annual all member show with a reception on May 2nd, and runs through May 30th. 120 Riverside Dr., Klamath Falls www.KlamathArtAssociation@aol.com

◆ Klamath Falls 5th Annual Celebration of "International Migratory Bird Day" includes award-winning, "Gallium!" children's singer/

CONTINUED ON PAGE 31



The Traveling Bohemians present a multicultural dance Festival on May 22nd at the Shasta Learning Center, 2200 Eureka Way, Redding.

TUNED IN *From p. 5*



American Rhythm

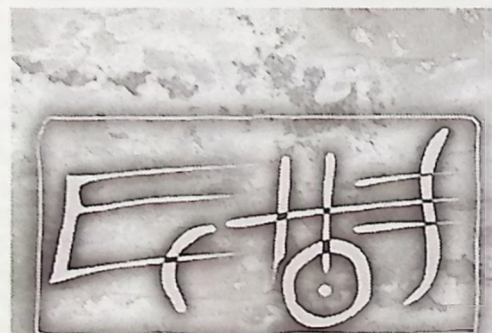
"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm



JPR's Rhythm & News Service



ECHOES

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WEEKNIGHTS · 8PM-10PM

Rhythm & News

correspondents around the world, who were en route to new assignments, were reported so the team would know what reports would likely be available later in the day.

2:00 PM The BBC's Television Centre, which is where the BBC's local television services (as opposed to the World Service) operate, is located in White City, in a somewhat industrial part of London. It's really like a separate city housing five thousand BBC-TV staff. As we walked through corridors heading toward the TV Newsroom, I counted five gigantic TV studios that we passed.

The TV newsroom is vast. The radio newsroom at Bush House had looked like a very large version of the ABC Hollywood network newsroom I had worked in years ago but the TV Centre newsroom dwarfed radio's. Small signs hung from the ceiling denoting the names of different news programs which are created here and the people in each area are organized as teams. All of the news being developed here is available to everyone in the newsroom through the same closed circuit system I saw in radio news.

Xerox posters, along the lines of "Keep the BBC Free," hung on some of the pillars throughout the newsroom and on various doors. Vestiges of the resignation several months earlier of the BBC's top two officials in the wake of criticism of the BBC's coverage of the Iraq war; I knew that virtually the entire BBC staff has been profoundly shaken by these resignations and fear that the BBC's editorial independence from government is being threatened. While I had seen one such poster at Bush House the day before, there are many more here at TV Centre and it is clear that the "wound" is still quite fresh for these folks.

6:00 PM: Independent of our visit, a delegation from China was also visiting the BBC and the World Service staff thought it would be interesting for our group to meet with the Chinese. At a reception thrown for

the occasion, we had the opportunity to visit with about a dozen broadcasters from cities ranging in size from fairly small areas all the way up to Beijing. Most of the Chinese spoke English and quite a number had taken Anglicized names (at least on the business cards they had with them for use in Great Britain). I visited with one fellow named Kevin whose business card said he was a "dj" which prompted me to ask what type of music he announced. It turned out

to be hip-hop and, in further conversation, it became clear that what the Chinese sought from the BBC was cultural, rather than news, programming. The Chinese government's efforts seem to be tied to helping listeners to learn English and learn more about western culture rather than to receive western

interpretations of the news. Even that surprised me; it's a huge leap since China's Cultural Revolution of the 1970's.

Wednesday

Morning: We're going to "Monitoring" which is located about an hour outside of London. During the News Hour editorial meeting on Monday, the only participant who wasn't physically in the room and joined on speaker-phone, was a representative of Monitoring and today we're going to see what that office does.

Located in an old castle called Caversham, near Reading, the BBC took over Caversham during World War II. Many hundreds of BBC staff work here constantly monitoring a worldwide array of domestic and short wave radio, internet radio and internet TV news programs in 100 languages from all over the globe. Divided into linguistic sections, these folks first find the frequencies (or addresses) for programming of interest, figure out the times of these offerings, and then record the programs to audio or video storage. The programming then is lightly translated to determine generally what is being said, and what is of interest, and then detailed transcripts are

made for programming that is determined to be of importance. Copies of the recordings and/or transcripts are available to the BBC's editors to help determine how stories are unfolding or to help identify emerging news events. We dialed through television programs from Dubai, Saudi Arabia, Bosnia, Pakistan, Egypt, the Palestinian Liberation Front and a host of other nations while talking to Monitoring staff. Caversham's representatives fully participate in the BBC's editorial meetings, such as the one we sat in on Monday, and editors can request Monitoring pay special attention to some upcoming speech or other event that is scheduled to occur later on.

The people at monitoring are all journalists and strive to gather information for the use of others at the BBC without "interpreting" it (other than in terms of its significance by virtue of what they include in their daily digests and output). Monitoring also has a limited number of clients who purchase their content including a division of the U.S. Central Intelligence Agency (CIA) using an acronym I have never before heard.

Given the fact that Monitoring's activities span the globe, I asked if they monitor US transmissions. They don't. The BBC has news bureaus in the US and they rely upon those bureaus to cover America.

2:00 PM: Throughout the week notices had been carried on a World Service in-house video message system inviting BBC staff to meet with us in a question-and-answer session. We met in a medium-size auditorium, with a standing room crowd, for about 90 minutes. Their questions revolved partially around the manner in which public radio operated in the U.S., partially around our reactions to the BBC's operations, and partially about the challenges facing public broadcasting in each country. Our group was so thoroughly impressed with the breadth, depth and professionalism of the BBC's activities that it was hard for us to have anything other than the highest praise for their work.

It's hard to compare the BBC to American public radio. For example, no one their wildest dreams in American public radio would have thought up something like Monitoring. Yet Monitoring is unquestionably a journalistic resource of unparalleled value, especially in covering portions of the world that don't possess a strong

external media presence. If tax support had been established for public radio in the 1920's, we might well have evolved something as all-encompassing as the BBC, an organization which is the heart of British broadcast media. In Britain, commercial broadcasters are the alternative to the BBC, rather than the other way around, as is the case in the U.S.. Many things that we have had to evolve, philosophically, are simply grounded in commonly understood culture at the BBC. They have an unyield-

ing determination to cover and interpret the world's events and to "get it right." The care and depth of resource to support that goal is astonishing.

In America we have much the same goal but far fewer resources with which to pursue it. ■

Ronald Kramer is JPR's Executive Director.

ARTSCENE *From p. 29*

songwriter Pat Harris, the light jazz of Gabe Watkins, original folk songs of Bonnie Hay, the Henley High Band, the Oregon Old Time Fiddlers and featured area artists on May 8th. 10-3 pm. At Veterans Park, Klamath Falls. (541) 885-4126 www.klamathbirdingtrails.com.

NORTH STATE

Theater

◆ The Traveling Bohemians present a multicultural dance Festival on May 22nd. An array of ethnic, modern, hip-hop, jazz, and tap dance with live music and authentic costumes. \$12 adults/\$5 children at the door. At the Shasta Learning Center, 2200 Eureka Way, Redding. (530) 229-7818

OREGON & REDWOOD COAST

Exhibition

◆ Coos Art Museum presents "VISION 2004" thru May 5th. Art students from high schools in Coos, Curry, Douglas, Jackson, Josephine and western Lane counties participate in an annual

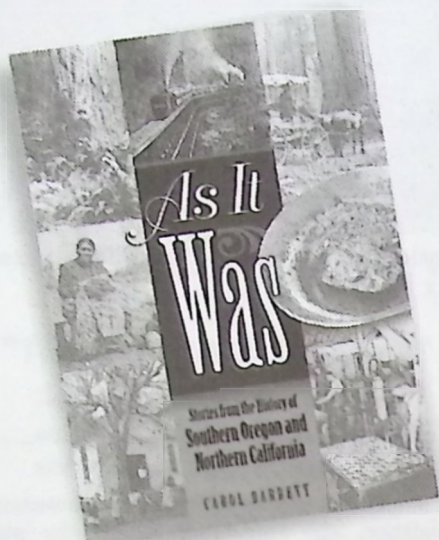
art competition sponsored by the Southwestern Foundation. The Foundation selects the winners and honors them with cash-purchase awards along with two-year tuition waiver scholarships to attend Southwestern. 235 Anderson Avenue, Coos Bay (541) 267-3901

◆ The Morris Graves Museum of Art hosts a variety of shows including "The Ontology of Light: Visionary Ways of Being" thru Sept. 12th, featuring works by Morris Graves from the Humboldt Arts Council Permanent Collection and new works by internationally renowned quilt artist Katie Pasquini Masopust. "Carvings" will run thru Aug. 8th. Seattle sculptor Steve Jensen uses traditional carving techniques to explore contemporary themes. From naturally felled cedars, Jensen works from a long tradition of Norwegian fisherman and boat builders. "Art of India: from the Morris Graves Collection," thru June 20th, features 18th and 19th century miniature paintings from Jaipur, the state capital of Rajasthan, India, and works by other modern artists of India from the Morris Graves Collection. The Morris Graves Museum of Art, located at 636 F Street, Eureka (707) 442-0278 ■



The Jewelry Studio & Art Gallery presents an exploration of non-traditional photography, opens on May 7th. 369 East Main St., Ashland.

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BY CAROL BARRETT

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AS IT WAS

Carol Barrett

Norse Explorers?

Did Norse explorers ever reach the Rogue River Valley? Some people thought so. A man named Upsjon, a Norwegian scientist, lectured in Spokane, Washington 1924. He claimed that a party of Norse explorers crossed the American continent in the year 1010 AD. He further claimed that they went as far south as the Rogue River Valley.

Stones have been found with "runic" letters carved on them. These are similar to those used in the ancient runic alphabet used in the Scandinavia. Mr. Upsjon claimed he had seen some of these that are peculiar to Norse writing. In some cases, zodiac signs and the year, month and day are included.

According to Upsjon, the Norse men spent a winter on Puget Sound. The Indians were not friendly so they traveled as far east as the Rogue Valley. Here they also spent some time but their trail after that is not mentioned.

There are certainly stones that have been found with strange inscriptions, but few people seem to believe in the theory of early Norse explorers.

Source: *Rogue Valley Communities* (selected writings)

Ferrelo - 1543

We tend to think of Oregon history beginning with the Lewis and Clark Expedition. It is easy to forget the hunters, trappers and big fur business that preceded them. And who was Ferrelo?

Mendoza, the Viceroy of Mexico, equipped San Miguel Cabrillo for a sailing trip of exploration up the Pacific coast of North America. Always looking for ways to expand the Spanish claims in the New World, Cabrillo was commissioned to make detailed charts and maps along the way. The maps that he drew were so well done that they were used by all who followed. Unfortunately, Cabrillo died on January 3, 1543 before completing the trip. Ferrelo, Cabrillo's pilot, took command of the expedition after his death. It is thought that

Ferrelo sailed up the coast as far as the 42nd parallel and would have been the first white man to see Northern California and Southern Oregon.

Source: *Oregon*, Horner

Port Trinidad - 1775

The Government of Mexico kept pushing exploration further up the Pacific Coast. The *Santiago*, a ship captained by Bruno Heceta, sailed north from Monterey. On June 10, 1775 it anchored near a promontory and a detachment went ashore taking possession of the land in the name of Spain. It being the Sunday of the Holy Trinity, they named the harbor Port Trinidad.

The ship remained at anchor for nine days while the crew took on water and made repairs. They made a cross and placed in on the promontory, piling rocks around it. In 1817, forty-two years later when the British schooner *Columbia* sheltered in Trinidad harbor, the cross was still standing. After describing the friendly natives, the Captain wrote, "We saw a cross on shore fixed there by Spaniards many years ago..."

Source: *Lower Klamath Country*, McBeth



Carol Barrett moved to Eagle Point over twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

TUNE IN



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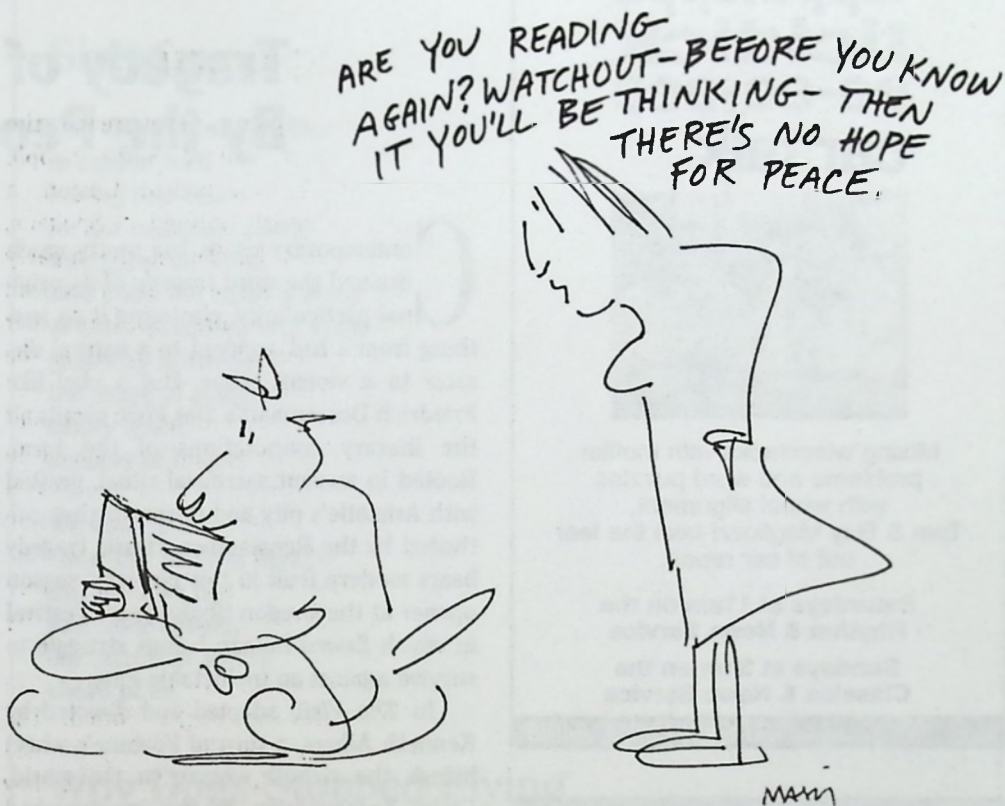
4:30pm Monday-Friday
CLASSICS & NEWS

5:30pm Monday-Friday
Rhythm & News



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

THE TALK OF THE NATION

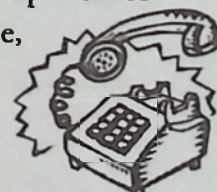


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THEATER AND THE ARTS

Molly Tinsley

Tragedy of the People, By the People

Contemporary usage has pretty much drained the word *tragedy* of its original particularity, plastering it on anything from a bad accident to a natural disaster to a violent crime. But a play like Friedrich Durrenmatt's *The Visit*, recalls all the literary connotations of the term. Rooted in ancient sacrificial ritual, grafted with Aristotle's pity and terror, further cultivated by the Renaissance, classic tragedy bears modern fruit in this powerful season opener at the Oregon Shakespeare Festival in which flawed human beings struggle to survive against an ineluctable Fate.

In *The Visit*, adapted and directed by Kenneth Albers, a turn of Fortune's wheel brings the richest woman in the world, Claire Zachanassian, to the impoverished town of Gullen and initiates the downfall of its mayor-to-be, shopkeeper Josef Schell. Long ago Josef impregnated and abandoned Claire, then bribed two fellows to claim under oath that they had consorted with her. Now Claire has come to exact capital punishment, offering the residents of Gullen a billion dollars to kill Josef played by Richard Elmore.

With her prosthetic leg and hand, and a shape that shifts through a succession of costumes and wigs, the indestructible Claire seems the embodiment of some goddess, maybe Fortune herself. Demetra Pittman plays her with a perfectly modulated, velvety voice and an unflappable smile that keeps the townspeople, and us, hoping she will change her mind, show mercy. But no, her mellow demeanor is as absolute as her desire for vengeance. She is the impersonal force against which Josef and the Gullenites must wage their separate fights.

At first the townspeople indignantly refuse Claire's offer, asserting their humanity, but soon they begin to buy on credit—fancy food and drink, clothing, renovations for the train station and shops. As the appearance of their town perks up, their

moral integrity petrifies into a collective denial marked by the proliferation among them of bright new yellow shoes. Finally they manage to project enough evil onto Josef to rationalize his murder.

Meanwhile, Josef travels the reverse path—as his position in the community deteriorates, his awareness grows. Panicked by the spectacle of rampant consumption by his neighbors, he consults the Mayor, the Police Chief, and the Pastor, only to sense the tenuousness of their loyalty. In fact the Pastor, all too familiar with human weakness, begs him to leave town and thus save his neighbors from the terrible sin they are sliding toward. Josef complies, but as he waits for the train, valise in hand, the townspeople assemble around him.

At this point Albers' adaptation diverges significantly from Durrenmatt's play. In the original, the people question Josef's intentions, reminding him that Claire's vengeance reached as far as Australia in the case of one of the perjurers Josef bribed. They block his access to the train, finally reducing him to a quivering heap of fear. After the train pulls away without him, a truck driver passing through offers him a ride, but he turns it down with the realization, "This is my town."

On the Bowmer stage this climactic scene of attempted escape takes place minus all its dialogue. Rather than confronting Josef aggressively, the townspeople gather in the background, sunbathing, munching snacks, offering no visible interference with his plans. In fact, when the train screeches to a stop, Claire's lackeys carry Josef's suitcase forward to its doors. But after much sweating and sighing, Josef declines to board.

This long and total silence muffles the climax with ambiguity, prompting many a debate in the lobby between acts as to what

was actually happening. Certainly Josef is not brought to such a rock-bottom low as in the original, and the townspeople seem to have assembled less to threaten him than to remind him that their future is in his hands. His rising to the occasion of his fate would seem rather noble then; we might expect some sign of transformation. But Elmore's dampered Josef never shifts key.

Later, the schoolteacher implores him to expose Claire to the news media and rescue them all from her clutches, but he demurs. He made Claire into what she is, he says, and himself into what he is—in Albers' adaptation, "a greedy, dishonest, broken-down shopkeeper." Elmore delivers the lines as simple fact, true at the start, true at the end, not epiphany. Since we never saw him fall apart with fear, his further declaration that he is not afraid doesn't impress us. Maybe Josef stands a bit straighter as he shakes the hands that will strangle him, but Elmore's scowling impassivity undercuts the heroic possibilities of the epitaph Josef agrees to—"I died of joy."

Albers seems intent, then, on presenting us with the nebbish as tragic hero, a little man who stumbles into accountability but doesn't much grow from it. His opaque banality forces our attention away from the play's center to the periphery, to the community which his sacrificial death has materialistically saved but morally destroyed. The Mayor, the Pastor, the Schoolteacher—each had the chance to choose Right, instead of Money and Might. When the Pastor promises Josef, "I will pray for you," "Pray for Gullen," Josef replies. Pray for the creatures who scurried about the stage in the opening scene clumped like a herd of sheep, whose complacent words are often drowned out or replaced by noise, the creatures for whom physical comforts trump compassion and truth. In one of the most terrifying pieces of theatre I have ever seen, Albers assembles them one by one for Josef's funeral, accompanied by a dissonant dirge, robots clothed in elegant black and sporting the tell-tale yellow shoes—marks of the prosperity for which they sold their souls. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

KENNETH BREWER

Sheep

The Virgin River vanishes
in canyon rock
leaving tear stains
for the mountain sheep
who graze on stone,
who know the earth is steep
in every direction, who know
geometry is merely
the shape of stone,
empty space,
memory of hooves.

We want to ask
"How can you live here?"
But we drive fast
past their answer,
our attention always
ahead of us.

Why Dogs Stopped Flying

Before humans,
dogs flew everywhere.
Their wings of silky fur
wrapped hollow bones.
Their tails wagged
like rudders through wind,
their stomachs bare
to the sullen earth.

Out of sorrow
for the first humans—
stumbling, crawling,
helpless and cold—
dogs folded their
great wings into paws
soft enough to walk
beside us forever.

They still weep for us,
pity our small noses,
our unfortunate eyes,
our dull teeth.
They lick our faces clean,
keep us warm at night.
Sometimes they remember flying
and bite our ugly hands.

Kenneth Brewer is Utah's Poet Laureate. On Thursday, May 20, at 7:30 he will read at Bloomsbury Books in Ashland. Brewer's most recent book is *Sum of Accidents: New and Selected Poems* (City Art, 2003) which, along with twenty-five new poems and an essay, includes selections from his previous six books. Recently he retired from Utah State University after 32 years in the English Department. He lives in Logan, Utah. This month's poems are from *Sum of Accidents* and are used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street,
Ashland, OR 97520.
Please allow two to four weeks for reply.

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All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the June issue is May 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

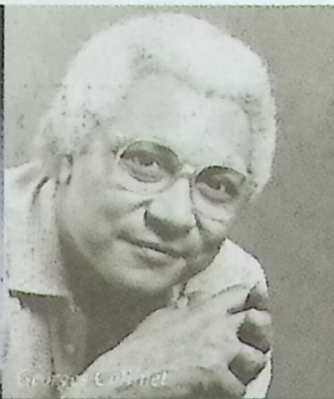
If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.



Noah Adams



Terry Gross



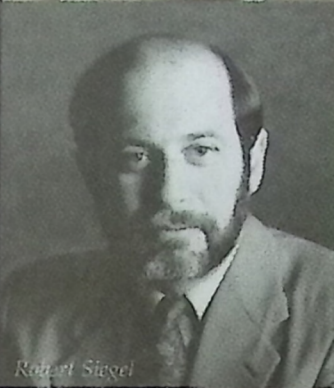
George Colwell



Sam Smith



Liane Hansen



Robert Siegel



Lynn Neahr



Susan Fogdall



Linda Wertheimer



Tom & Kay Angilio



Bob Edwards

Your Legacy & Public Radio

So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.

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